English Department Manual for Full-Time and Part-Time Faculty

Created by
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with the input and cooperation of
the entire English Department Faculty and Staff

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Introduction: Getting Started

Welcome to the English Department at North Seattle College! This manual was created to be a resource for all members of the department, the college, and the district. I hope it will provide you with a clearer understanding of how to get started and how our curriculum is structured.

The material in this manual is for your use. You are welcome to use any of the information in this manual freely, but give the NSC English Department credit for all materials. None of the materials may be used for monetary gain or for mass distribution unless you obtain permission.

I appreciate the many faculty members who contributed to this manual. This manual is a reincarnation of one written in 2002 and updated in 2005 with the help of Chris Hanson (graphics) and Laura McCracken (English Faculty NSC). I have completely updated and revised the manual to reflect our department in 2011 (through a sabbatical project funded by the Seattle College District). This manual was last updated in April 2014. I hope it will make your teaching experience more rewarding. If you run into problems or questions, don’t hesitate to contact me or any one of the members of our department.

Best wishes and happy teaching!

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Part-Time Faculty Guide

There is a comprehensive faculty guide prepared by the Seattle College District office that will answer many of your questions. Begin by reading it, since it will cover topics not covered in this English Department Manual:
http://faculty.northseattle.edu/tlc/orientation/ParttimeFacultyGuide.pdf

AFT Seattle College Union Information

The faculty work under the AFT Seattle College union contract agreement. There is detailed information provided by the union that will explain how your salary will be calculated and what your rights and responsibilities are in the New Faculty Survival Guide. Please read over this information and then contact the Union or the Dean with any questions or concerns.
NSC Faculty Handbook

All other information not covered here is in the current edition of the North Seattle College Instructor Handbook put out by the NSC Office of Instruction. A copy of this handbook should have been given to you by the division office staff shortly upon your hire, but if you don’t have one or need another copy, just ask. The Instructor Handbook contains a huge amount of valuable campus-wide information that this English Department Manual does not, such as (but not limited to):

- Campus maps and business hours
- Office hour requirements
- Parking information
- Class cancellation policies
- Final exam schedule
- Pay and benefits
- Faculty union information
- Travel monies and procedures
- Disability Resource Center services for students needing accommodations

You can access this online at http://www.seattlecolleges.edu/intranet enter “Inside Seattle Colleges” and it’s under the “North” tab (use your NSC Outlook email username/password for entrance).

Salary Step Placements

Your rate of pay is based on the AFT Seattle Faculty Union Agreement (a booklet you should have received in your mailbox). There is detailed information provided by the union that will explain how your salary will be calculated and what your rights and responsibilities are in the New Faculty Survival Guide. Please read over this information and then contact the Union or the Dean with any questions or concerns. You will be started at Step 1 on the Salary Schedule in order to meet the deadline to get you paid on the first pay date.

To be placed on the proper step based on your education and employment, the office staff needs to receive from you the verification described below. You have 90 days from the day you start teaching to turn in this verification. The highest step a new instructor can start at is Step 3 for part-time faculty, and Step 8 for full-time faculty. Your salary will be retroactive to the day you started if you turn in your verification on time.

Verification includes:

- Copies of your college transcripts (a copy machine copy is fine)
- Letters or documents from any employment relating to your field indicating
- A brief job title and description
- Dates you worked
- How many hours you taught (if it was not full-time)
- How many hours of supervisory work you performed, if applicable
Payroll & Benefits (SID and PIN)

Faculty are paid on the 10th and the 25th of the month. To access your payroll information, you'll need your Staff Identification Number (SID) and your PIN to enter into this form: https://sccdweb.sccd.ctc.edu/seadist6/earnhist/waci400.html Your SID/PIN should arrive in the mail once your new-hire paperwork is processed. You'll use the same SID/PIN to enter your grades into your Instructor Briefcase, as well: https://sccdweb.sccd.ctc.edu/seanor/ibc/ (Your Instructor Briefcase is where you'll find your class roster and where you'll input your students' grades – more on that in the “Rosters and Grades” area of Chapter 1, below.)

What are SID and PIN numbers?
A System Identification Number (SID) is a 9 digit number randomly created by the Payroll system.
A Personal Identification Number (PIN) is a 6-digit security code number randomly created by the system.
When New Hire paperwork reaches the District Employee Services Center the information is "initialized" (entered for the first time) into the Personnel and Payroll Management System (PPMS). When you are initialized the PPMS program automatically creates your individual SID and PIN numbers for you. There is no way to create temporary SID and PIN numbers or to force the system to create them artificially.

How do I get these numbers?
After the numbers are created the system generates a notification letter for each number. The letters are mailed to your home the following morning.

Can I change my PIN numbers?
You can only change your PIN number. You make the change on the Earnings History screen. The new number must be 6 digits and CANNOT begin with a zero.

Why are employees issued these numbers?
SID and PIN numbers are issued for the purpose of accessing your private information in certain systems instead of using your social security number to protect your privacy.
Chapter 1: Logistics, Policies, and Procedures

**Office Space**

Full-time faculty have a private office and part-time faculty have shared office space. In your office you can expect to find a computer, a telephone, a desk, and filing cabinet space. If you are part-time, expect to share all or most of these resources. In room 2408E of the Instruction Building and in the Teaching and Learning Center there are several PC and Mac computers and a laser printer that you have full access to.

**Keys**

When you are hired, the Humanities Division office staff will put in an office key request for you. You will then need to go to the Lock Shop to show your identification and pick up your key (room 1425 of Instruction Building). If you find that you need a key to any other part of the college, such as a computer lab for your class to use, ask the department staff about which keys you are entitled to and how to acquire them.

**Email**

Email is the primary method of communication at NSC, and it’s important that you check your email often. Most instructors choose to give their email addresses to their students, especially if they aren’t on campus every day. Before you can access your Outlook email, you must be officially entered into the system. The office staff will make the request and shortly thereafter you can set up your email profile. Detailed directions for how to set up your profile will be put into your mailbox.

To avoid overloading the system, please make sure you delete old messages and then empty your “Deleted Items” and “Sent Items” folders often. (Notice that when you delete a message it is simply moved to the “Deleted Items” folder, which needs to be emptied as well). You are also able to archive old messages you want to keep, which are placed into a .pst file off the server. Mac users can also make a separate folder off the server to store messages. At the beginning of each quarter all messages more than two quarters old are automatically deleted by the email system, so make sure you archive any message you want to keep.

To access your email via the Internet from any place in the world, go to: [https://mail.seattlecolleges.edu/owa](https://mail.seattlecolleges.edu/owa)

Many messages may not pertain to you, but there are others that are vital. Instead of ignoring your email since you don’t want to wade through the messages, you might
consider checking your email briefly every day or two and deleting all irrelevant messages.

**NetID**

Before you can access anything else, you need to set up your NetID. This will be the username/password you use to log into any campus computer or to remotely access your files. You will get your username/password via your NSC email with the explanation and link to activate your account.

**www Folder**

Once you’ve set up your NetID, you will be able to access your personal I:/ drive and www folder. Anything saved to your www folder is available to be seen by the public at your NSC URL address which will be: http://facweb.northseattle.edu/yourusername So, if your NetID username is jclapp, then your faculty web page address will be http://facweb.northseattle.edu/jclapp/ Using the www folder is a great way to make materials available to your students without having to make hard copies. More information and help is at: https://itservices.northseattle.edu/content/your-www-folder

You can also access your www Folder and I:/ drive remotely. For instructions on how to set up this remote access, go to: https://itservices.northseattle.edu/employee-remote-access

**People Pages Set-Up and Use**

All faculty need to have a current People Pages profile. Once you’ve set up your NetID and been assigned classes, you will have an empty People Pages shell at: https://people.northseattle.edu/users/yourusername So, if your username is jclapp, then your People Pages shell will be at: https://people.northseattle.edu/users/jclapp. This profile is linked directly to the course schedule, and it’s the first thing students see about you. To create/update content for your People Page, simply log in (upper right hand corner) using your NetID. Then, you can just click the various orange “Edit” buttons in the various fields. At the very least, please make sure you have your office location, office phone number, office hours, and NSC email listed. In addition, you need to choose “English Department” under the “Department Affiliations” field. Providing a link to your faculty URL (www folder, explained above) is also a great idea if you’re providing information to your students that way. While not required, you’re strongly encouraged to provide a simple photo of yourself and some biographical/vita information. Students really appreciate knowing something about you, and when they visit a People Page that is blank or only sparsely furnished, they don’t find it nearly as helpful or friendly as a fully completed profile. More information and help is at: https://itservices.northseattle.edu/content/create-your-profile-page
**Voicemail**

You will be given an office phone number and detailed instructions about how to access your voicemail by the office staff as soon as they set you up in the system. This process takes about a week, so during the first week of class, at the latest, you’ll receive information in your Humanities Division mailbox explaining all of the details. Please make sure that you check your voicemail regularly, from either home or school.

We use an integrated Voice and Email Messaging System. Voicemail and email are inextricably connected. This means that you can now type a voicemail for someone from your email and/or receive a recording of someone’s phone call in your email (from on-campus only). To access your integrated messaging account, you must log in with a special PIN that is supplied by the District Office, and the number to access voicemail from an off-campus telephone is 206-934-6999.

To check your voicemail from your office phone, press —“Message.” You’ll be prompted for your PIN number. After you supply your PIN and press #, a voice will ask if you want to check your voicemail, email, calendar, personal contacts, directory, or personal options. At first, you must reply verbally to choose the option you want, but if you select the last option offered by the voice on your phone, “Personal Options,” you can opt to use “Touch Tone” commands, which will let you use the buttons and keypad instead of everything being by voice command.

To set options for whether you receive an email version of every voicemail, go to your web email interface, choose “Options” at upper right, then select “See All Options” from the drop down menu, and then “Phone” on the left menu. There are several options to set on the “Voice Mail” tab, including receiving notice in the email of phone messages arriving or of missed phone calls, etc. Be aware that if you delete an email message of a voicemail, it will delete the message from the phone also. Also, note that your email will fill up much more quickly if you allow voice messages in with your regular email stream. Under “Voice Mail Preview” you can uncheck all boxes to avoid receiving oddly ungrammatical messages rendered by the voice recognition feature, after the novelty wears off and your email starts to fill up.

If you run into problems, just ask one of the office staff for assistance.

**Mailbox**

By the first week of classes, you will have a mailbox set up in the Humanities Division office (room 2406E of the Instruction Building). Mailboxes are categorized by full-time and part-time and then alphabetized by last name. Check your mailbox frequently for messages and other important information.
Supplies

If you need any teaching or office supplies, such as chalk, markers, large pads of paper, transparencies, dry-erase markers, pens, folders, or a grade book, just ask the office staff and they will show you where the supply room is.

Copier Use

The copy machine in the Humanities Division requires a code for use (room 2406E IB). Ask one of the office staff for a code and they will generate one for you. Please try to limit the number of copies you make by using overhead transparencies, saving files to your www folder (more on that below) for Internet access, using the ELMO (digital data projector in your classroom), or referring to your textbook whenever possible. Overhead transparency sheets and a variety of colored copier papers are available to you; they are stored on the shelves to the left of the copy machine.

Copyright Considerations

It is imperative that you're familiar with the Copyright guidelines before you being distributing copyrighted materials to your students. For the Copyright expectations at NSC please read: http://webshare.northseattle.edu/tlc/forfaculty_copyight.shtm

Textbook Orders

If this is your first quarter, you may not have the luxury of ordering your own textbooks. Check with the English Department Coordinator to see if any textbooks have already been ordered for you.

For a desk copy of your chosen textbook, you need to contact the publisher (usually via their website) or, if the quarter is fast approaching, check with the English Department Coordinator to see about the department purchasing a desk copy for you from the campus bookstore. Purchasing a desk copy should be a last resort, and must be approved by the Dean, so if there is any way to get a copy from the publisher, do it.

You will be notified via email that book order deadlines are approaching. To place your textbook order, you will go to: https://www.facultyenlight.com/?storeNbr=234 You will need to create an account once, and then browse and choose your books. If you have troubles, just ask an office staff member.

It’s imperative that you submit your book orders by the deadline given. Book orders are far in advance of the beginning of the quarter (usually months before), so it’s a good idea to check with the English Department Coordinator to see what you’ll be teaching the following term so book orders don't catch you unprepared. Part-time faculty are not
informed of their teaching schedules as far in advance as full-time faculty are, so check with the English Department Coordinator about your schedule if you haven’t been notified. Go to the bookstore before the quarter begins to be sure the correct books are on the shelf for you.

There are lists of “approved” books for each level of English. Please check the Course Outlines (included in this manual) for the book lists. If you would like to choose a book not on the list, check with the English Department Coordinator.

**Course Packets**

First, information about Copyright expectations at NSC: [http://webshare.northseattle.edu/tlc/forfaculty_copyright.shtm](http://webshare.northseattle.edu/tlc/forfaculty_copyright.shtm) Now that you’re familiar with copyright expectations, here are some options for building a course packet:

**Option #1:** If you are using copyrighted information, and plan to use it regularly for your class, then you will need to work with XanEdu to build a custom textbook. XanEdu seeks the copyright permission and then builds your packet of copyrighted information that is then sold in the NSC Bookstore (which is run by Barnes and Noble). Check with the secretaries in the Humanities Division office if you would like to look into this option.

**Option #2:** Make the information available to your students on your own. Be careful not to break copyright law when you do this. There is a scanner/copier in the Humanities Division office as well as in the Distance Learning office (2nd floor of the library – accessed from the outside) that will turn copies into .pdf files. There are also scanners in the Teaching and Learning Center (TLC) on the top floor of the library. Once you have your course materials made digital, you can then post the course packet documents in your www folder and tell students to go there to read/print the information. To do this:

Once you’ve set up your NetID, you will be able to access your personal I:/ drive and www folder. Anything saved to your www folder is available to be seen by the public at your NSC URL address which will be:

http://facweb.northseattle.edu/yourusername So, if your NetID username is jclapp, then your faculty web page address will be http://facweb.northseattle.edu/jclapp/ Using the www folder is a great way to make materials available to your students without having to make hard copies. More information and help is at: [https://itservices.northseattle.edu/content/your-www-folder](https://itservices.northseattle.edu/content/your-www-folder) You can also access your www Folder and I:/ drive remotely. For instructions on how to set up this remote access, go to: [https://itservices.northseattle.edu/employee-remote-access](https://itservices.northseattle.edu/employee-remote-access)

**Option #3:** Request an Canvas online course shell from the Distance Learning office and then post your course materials there. They are then private and password protected.

**Option #4:** Occasionally, instructors will build their course packets and then have them copied at a local copy company such as Prestige Copy and Print or Kinko’s. Then they
will simply tell students to go to that store and purchase the packet. This hasn’t caused problems, but it does make instructors less likely to observe copyright law, so please be careful if you choose this option. And, never have student purchase these packets directly from you. You shouldn’t be handling the funds.

You aren’t allowed to copy big course packs at the Humanities Division copy machine for distribution to your class.

**Course Outlines**

Course Outlines are kept in a binder in the Humanities division office, they are also all available online at: [http://webshare.northseattle.edu/MCO/](http://webshare.northseattle.edu/MCO/) However, most of the course outlines you’ll need are in this manual categorized under the class chapter they correspond to. Please read the course outlines and be sure your class is meeting the outcomes. Included in the official course outlines are the Essential Learning Outcomes (ELO’s – described in the next section of this manual), approved book lists, and what concepts should be covered in each course.

The course outlines have been designed to add consistency among our courses. While we do adhere to these general outlines to meet accreditation standards, inside of your own classroom there is room for your own creativity and use of your own pedagogy. For English 101 and English 102 we have a standardized syllabus with common policies that will give structure to your course – these are contained here in this manual.

**Syllabi**

An electronic copy of your syllabus needs to be sent via email to the Humanities office staff for posting to the Outlook public folders. Accreditation standards require that syllabi be kept on file. If you’d like to see the syllabi on file, you can always go to your Outlook email, click on Public Folders / All Public Folders / North Campus / Humanities / Syllabi. This is a good way to see what others are doing in their classes if you’d like some guidance or ideas. There are sample syllabi throughout this manual, as well, that will assist you in designing a syllabus that’s appropriate for your students and the course you’re teaching. For English 101 and English 102 we have a standard syllabus that you will need to use as the basis for your own syllabus. Those can be found here in this manual.

**Essential Learning Outcomes (ELO’s)**

The NSC Mission Statement, accreditation information, values statements, and strategic planning information can all be found at: [https://northseattle.edu/about-north/mission-accreditation](https://northseattle.edu/about-north/mission-accreditation) North Seattle College serves a diverse student population with a wide variety of educational backgrounds and goals. As a learning community, we foster and
promote the following outcomes:

**Knowledge**
- facts, theories, perspectives and methodologies within and across disciplines

**Intellectual & Practical Skills, including**
- critical thinking and problem solving
- communication and self-expression
- quantitative reasoning
- information literacy
- technological proficiency
- collaboration: group and team work

**Personal & Social Responsibility, including**
- civic engagement: local, global and environmental
- intercultural knowledge and competence
- ethical awareness and personal integrity
- lifelong learning and personal well-being

**Integrative & Applied Learning**
- synthesis and application of knowledge, skills and responsibilities to new settings and problems

The above ELO’s are reflected in the various syllabi, course outlines, and assignment sheets throughout this manual.

**SCCD Grading System**

The Seattle College District uses a numerical grading system. Numerical grades may be considered equivalent to letter grades and percentage grades as follows:

<table>
<thead>
<tr>
<th>Student Performance</th>
<th>Percentage of Points Earned</th>
<th>Letter Grade Equivalent</th>
<th>Numerical Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>Above 94%</td>
<td>A</td>
<td>4.0-3.9</td>
</tr>
<tr>
<td></td>
<td>90%-93%</td>
<td>A-</td>
<td>3.8-3.5</td>
</tr>
<tr>
<td>High</td>
<td>87%-89%</td>
<td>B+</td>
<td>3.4-3.2</td>
</tr>
<tr>
<td></td>
<td>84%-86%</td>
<td>B</td>
<td>3.1-2.9</td>
</tr>
<tr>
<td></td>
<td>80%-83%</td>
<td>B-</td>
<td>2.8-2.5</td>
</tr>
<tr>
<td>Average</td>
<td>77%-79%</td>
<td>C+</td>
<td>2.4-2.2</td>
</tr>
<tr>
<td></td>
<td>74%-76%</td>
<td>C</td>
<td>2.1-1.9</td>
</tr>
<tr>
<td></td>
<td>70%-73%</td>
<td>C-</td>
<td>1.8-1.5</td>
</tr>
<tr>
<td>Minimum</td>
<td>67%-69%</td>
<td>D+</td>
<td>1.4-1.2</td>
</tr>
<tr>
<td></td>
<td>65%-66%</td>
<td>D</td>
<td>1.1-1.0</td>
</tr>
<tr>
<td></td>
<td>64% and below</td>
<td>F</td>
<td>0.0</td>
</tr>
</tbody>
</table>
Rosters and Grades (Using “Instructor Briefcase”)

Your roster is available online using the “Instructor Briefcase” at:  
https://sccdweb.sccd.ctc.edu/seanor/ibc/  
Contact Student Records at 206-934-4580 for an SID and PIN number (information is also available in the first section of this manual under the Payroll & Benefits area).

To access your Instructor Briefcase you will also need your unique SID number (Staff Identification Number), which is not your Social Security number, but another number generated by the college. You will receive a mailing with your SID in it. If you lose your SID or password, or need help, go to:  
http://www.seattlecolleges.edu/common_files/forgotSIDPIN.asp?svc=Intranet%20Intro  
You use the same SID and PIN to access your Instructor Briefcase as you do your Payroll & Benefits information.

The Instructor Briefcase is always accurate, so check it regularly for the first week or so of the term as students drop and add. This way you won’t overload your classes unintentionally. Students are also dropped from classes throughout the quarter for various reasons, and you’ll need to have an updated roster. Check your roster to see if any of your students have an “N” designation, which means they have chosen to audit the course (not receive credit). Please check with any students with this “N” designation to be sure their intention is to audit, since students may accidentally register incorrectly for audit status.

It’s very important that you check your Instructor Briefcase on the 10th day of classes and make very sure that everyone who is showing up to class is officially registered. All students must be registered by the 10th day of classes, otherwise the college does not receive FTE credit (state funding) for them. In essence, anybody not registered by the 10th day is illegally being taught for free. So, check your roster!

Final course grades for your students are submitted via the Instructor Briefcase. They are due usually about 5 days after the last day of classes for the quarter. Please make sure you read over the sample student essays in this manual for examples of what the department sees as a 4.0, 3.0, 2.0, 1.0, and 0.0 level essay in English 101.

Managing Your Class Roster

You can see your current class roster via your Instructor Briefcase (detailed above). You can managed your class roster by going to your People Pages profile. Log in using your NetID and then you’ll see an orange “Edit” button next to each of the classes you’re teaching. You can click on that “Edit” button and then on “Roster/Enrollment Actions” – once you’ve done this you can perform a variety of actions such as: adding a student to your class, dropping a student from your class, or changing a students status from audit/credit.
Overloading Your Class

Most on campus English writing classes at NSC have a cap of 28 students (online classes have 25 and literature classes have 35). When you get your roster, you will be able to see how many students are in your class and how many have signed up to be on the waiting list. You are under no obligation to accept people from your waiting list if your class is full. Instructors often and understandably feel compelled to accommodate as many students as possible. One way around this is, on the first few days of class, to tell the people on the waitlist that after you know how many people have dropped the class that you'll add people back in to make a full class. Three or four days into the quarter you can then check your Instructor Briefcase and see who has been attending class. You can administratively drop any student that hasn't attended class to make room for the waitlisted students. Ask the division staff for the form to do this. If the people on the waitlist haven't found a class yet, then you can add them in until your class is full again. Accepting people from your waitlist is entirely up to your discretion. If you have any questions about how waitlists work, contact the NSC Registration Office.

Page One Writing Center

Page One is our campus writing center. The staff of Page One helps students from all language backgrounds improve skills in English and other world languages through individual and small group tutoring. English tutors assist students from all programs at the college with the writing process, tips on how to read texts, and the development of study skills. Students are tutored for 30 minute sessions on a first come, first served basis. Students are limited to two tutoring sessions per day, but can spend unlimited amounts of time working on the computer programs available. Reports detailing students' use of Page One are sent to all Developmental English instructors 2-3 times per term. If you teach a transfer level course and are interested in your students' use, please go to Page One and check their time cards.

English instructors are strongly encouraged to invite a Loft tutor to come to their classes to describe the services of Page One. Class orientations in Page One can also be arranged. Please call 206-934-0164 for more information and hours of operation.

Developmental Classes, English 080, and Page One

If you are teaching a developmental level English course, you also need to be aware of the English 080 Loft Link course. This 2-credit course must be taken by all students during their first quarter in developmental English classes except for students in English 099/101. The English 080 class was created to support your class and to provide students with regular Loft tutoring sessions. Research has shown that students who use Page One have a higher success rate in school that those who do not.

During the first week of classes, you will need to schedule an orientation in Page One for your developmental class. During this orientation session, the Page One director will
help students determine if they are registered or need to register for the English 080 Link course. The Page One director is the “instructor” for the English 080 course and a syllabus for that course will be handed out and explained during the orientation.

In order for students to pass the English 080 course, they must spend a prescribed number of minutes in Page One and working with a tutor. Throughout the term you will receive updates from the Page One director to let you and your students know how they are doing. The grade students receive in your course and the grade they receive in English 080 are separate – they can pass one without passing the other. The courses, while separate, are linked and are meant to support one another. Please mention Page One and English 080 (if teaching developmental) in your syllabus.

**English Department Plagiarism Policy**

To take the words or ideas of someone else and present them as your own is plagiarism and is unacceptable in academic life. The nature and causes of plagiarism may cover a range from the accidental to the dishonest. Examples of plagiarism encountered in academic writing may include the following:

--incorporating into your own writing, without proper acknowledgment, words and sentences from a print, electronic, or oral source

--inserting longer passages (such as four or five consecutive sentences or whole paragraphs) of somebody else’s writing into your own without acknowledgement

--paraphrasing so closely or so extensively from a source that sentences and ideas really belong to the original writer

--submitting as your own whole essays written by another person or taken from a printed source or off the Internet

--receiving so much help from another person that the work could not honestly be called your own.

Students, by their attendance here, agree to adhere to the Student Code of Conduct which states, in part, that “academic dishonesty, to include cheating, plagiarism, or knowingly furnishing false information to the college” may bring disciplinary action. The policy of the NSC English faculty is to exercise its professional judgment as to the nature and cause of each case of suspected or proven plagiarism and to respond in a manner suited to the case. Responses may include the following:

1) requiring that a piece of writing be revised to eliminate the plagiarism

2) denying credit for a piece of writing in which plagiarism has been found
3) recording a “0” grade in the student’s class record for this project, thereby lowering
the student’s final grade

Seattle College District VI complies with all Washington state anti-discrimination laws (chapter 49.60
RCW), and the following federal law relating to equal opportunity: Title VI and VII of the Civil Rights Act
of 1964; Title IX of the Educational Amendments of 1972; Section 504 of the Rehabilitation Act of 1973

Talking About Plagiarism in Your Classroom

Here are some scenarios developed by NSC Faculty members Kennan Knutson, Christina Scheuer, and Steve Quig that might be used to prompt discussions in your
classroom about plagiarism. Each of the following scenarios are followed by a question
that asks students to interpret the academic situation and come to some kind of ethical
decision. These scenarios can be presented to your students in a variety of ways.
They could be used:

- as part of a presentation and discussion of the English department’s
  formal plagiarism policy.
- as prompts for whole or small group discussions.
- as prompts for short, in-class writing exercises.
- as an introductory element of a larger research or writing project.
- as prompts for a paragraphing or grammar exercise.
- during a whole class period devoted to plagiarism issues or they could be
  used individually over the course of a quarter.

1. Your teacher assigns a seven-page research paper on analyzing some form of
media. You pick a popular documentary as your topic; to get ideas, you spend some
time reading reviews on the internet. You copy and paste interesting sections of the
reviews into a Word document as you go, along with some of your own ideas and notes
to yourself. Then you get busy with other work, and come back to the document a few
days later. When you open it up again, you can’t exactly remember which parts were
written by you and which parts were copied from the internet, but you have about seven
pages, so that’s good. You change around some sentences so that it sounds better and
is well organized. You turn the paper in. Later, you get an email from your instructor,
saying she’s reporting you for plagiarism and that your essay will receive a “0” grade.
When you explain that any plagiarizing you did was a total accident, the instructor says
it doesn’t matter—the paper is still plagiarized.

Who is right—the instructor or the student? Isn’t the instructor being a little bit
harsh? What could the student have done differently?

2. While writing a paper about American history, you want to briefly reference a
passage from Martin Luther King’s “I Have a Dream” speech, but you want to make sure
you cite it correctly. You spend some time looking for where it was published, before
you finally find it in an anthology. You cite it as if it was an article from a book, because
that’s where you found it—it’s not as if you heard the speech yourself. But you have
some doubts about citing it in this way, and begin to wonder if maybe this very famous speech doesn’t really need a citation anyway since so many people have become so familiar with it.

**Did this student do the right thing? Why or why not?**

3. In your culture, attitudes toward plagiarism and using source material in one’s writing are somewhat different. It’s often assumed that everyone will reference the same handful of recognized intellectuals’ words and opinions, not come up with their own individual interpretation of everything. Now that you’re going to school at North Seattle College, you see in your syllabus that you can actually fail a writing assignment for copying just a few lines from someone else’s work.

**How can that be? How do you balance two different cultural approaches to the use of source material?**

4. You find an article during research that’s perfect as a source for your paper…almost too perfect. It says everything you ever wanted to say about gender roles in computer games, only much better and in more detail. You start writing the paper, then realize you’re quoting from the source (with proper citations) so much that you might as well be copying it.

**What is the problem? Can you quote too much? What should the student do?**

5. The final assigned essay in your English 101 class comes at the busiest time of the quarter for you. When you read the assignment, you suddenly remember that you wrote a paper last year in another class that would fit this assignment perfectly. You retrieve it, make a few editing changes to this one-year-old essay and turn it in to your English 101 instructor. You are a little nervous about doing this, but then you decide that this essay can’t be considered plagiarized since you wrote this paper yourself. You know that plagiarizing is taking the words of someone else and this paper is not an example of that and, thus, not plagiarism.

**So—is this a plagiarized essay? Why or why not?**

6. In your English class, your instructor requires a one-page, written summary/response to each of the assigned readings. You find one of the readings to be very difficult to understand due to the vocabulary used by the author as well as an unusual writing style that seems to hide his main point from you. Therefore, to help you write your response, you go online and find a review of this reading that describes the writer’s ideas in much simpler language. Once you read this review, you find that it exactly reflects your own attitude toward the reading, so you add a paraphrase of two paragraphs from the review to your response. You don’t cite the source for the added ideas since the opinions expressed in the online review perfectly match your own opinions about the reading and you’ve paraphrased it, anyway. Nobody owns opinions, do they?
While most of us might agree that writers have some ownership of the words that they write, do they also own their opinions and ideas, as well? Is what this student did an example of plagiarism? Why or why not?

7. You are in English 102 this quarter and are really struggling with the longer essays that you have to write in this class. Your friend took this same class with the same theme from the same teacher two quarters ago, and you really like one of the research papers that she wrote. You like her topic and decide to write on the same one. Your friend gives you a copy of her paper to use as a guide and you begin to build your paper. After you’ve worked for a few weeks and written a number of pages, you realize that you’ve made use of some organizing patterns and thematic ideas from your friend’s paper. You now worry whether or not this paper can be considered plagiarized.

Would you consider this a plagiarized paper? Why or why not?

**English Department Diversity Statement**

The English department wants to honor diversity in all its forms. Some of our classes have [US Cultures](#) or [Global Studies](#) designations. If you are assigned to teach one of these classes, please see the US Cultures and Global Studies outcomes and make sure your class is meeting those outcomes. Even if your English class does not have a US Cultures or Global Studies designation, we encourage you to pick texts that reflect multiple viewpoints in terms of race, class, gender, and sexual orientation. We also encourage you to take advantage of opportunities the college provides in helping you in your professional development work around these issues. For example, the [Student Leadership and Multicultural Programs](#) and [DAC (Diversity Advisory Committee)](#) are resources that sponsor diversity events. Past events have featured diversity speaker series, campus book reads and discussions, and student panels around topics of diversity, including race, gender, sexual orientation, disabilities, and national origin. These events can help you structure your classes around issues of diversity, teach these issues effectively, and work with diverse students constructively. In addition, our district has an Equal Opportunity statement (see below), which you might consider including in your syllabus.

**EQUAL OPPORTUNITY STATEMENT:**

The Seattle College District VI is committed to the concept and practice of equal opportunity for all its students, employees, and applicants in education, employment, services and contracts, and does not discriminate on the basis of race or ethnicity, color, age, national origin, religion, marital status, sex, gender, sexual orientation, gender identity, veteran or disabled veteran status, political affiliation or belief, citizenship/status as a lawfully admitted immigrant authorized to work in the United States, or presence of any physical, sensory, or mental disability, except where a disability may impede performance at an acceptable level. In addition, reasonable accommodations will be made for known physical or mental limitations for all otherwise qualified persons with disabilities.
Resource List for Further Reading on Diversity Topics:

- Beyond Inclusion, Beyond Empowerment: A Developmental Strategy to Liberate Everyone by Leticia Nieto and others, including Margot Boyer
- Power, Privilege, and Difference by Allan Johnson
- Between Borders: Pedagogy and Politics in Cultural Studies by Henry A. Giroux and Peter McLaren
- Teaching to Transgress: Education as the Practice of Freedom by bell hooks
- Pedagogy of the Oppressed by Paulo Freire
- White Privilege: Unpacking the Invisible Knapsack of Privilege by Peggy McIntosh

In-Class Writing

The English Department encourages the use of graded in-class student writing. English 101 and our developmental courses even require it. Many students are able to write adequate papers when given time out of class to do so, but when it comes to creating coherent and understandable prose in class, many students struggle. While the department encourages collaboration and the use of Page One Writing Center to help students, we also believe that students should be able to write well independently. As a general rule, the lower the level of the course the larger the amount of in-class writing should count toward a student’s final grade.

Attendance Policy

As an instructor, you may set your own attendance policy. There is no campus-wide or district wide policy that you must adhere to; however, the department encourages you to make your attendance policy very clear and to require students to attend class. Many of our students are adults and will attend class without being told, but most of our students (especially developmental students) need the structure of regular attendance to succeed. If a student isn’t in attendance on the first day of class, and hasn’t contacted you to make arrangements for his/her absence, then you can administratively drop the student to make room for students on the waiting list. You can do this administrative drop via your People Pages profile (details above under “Managing Your Class Roster”).
Students with Disabilities

NSC has a Disability Resource Office that supports students with disabilities and their faculty in the provision of academic accommodations for students with a physical, mental or sensory disability. You may have a student present you with a packet of information that describes what accommodations that student is entitled to. If presented with accommodations, you are legally obliged to make reasonable changes to meet the accommodations. However, you may not give accommodations to a student without the official documentation and paperwork from the Disability Resource Office.

Here are some sample Disability statements you may choose from to include in your syllabus:

- If you have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the quarter so your learning needs may be appropriately met. You will need to provide documentation of your disability to the Disability Services office, located in Student Success Services in the College Center building.

- North Seattle Community College abides by Section 504 of the Rehabilitation Act of 1973 which stipulates that no student shall be denied the benefits of an education "solely by reason of a handicap." Disabilities covered by law include, but are not limited to, learning disabilities, psychological disabilities, health impairments, hearing, sight, and mobility impairments. If you have a disability that may impact your work in this class and for which you may require accommodations, please visit Disability Services (located in Student Success Services in the College Center building) so that such accommodations may be arranged.

- Students who are registered with Disability Services and receive accommodations should notify me as soon as possible to avoid any delays in implementing those accommodations. Student who are not already registered but may be eligible due to a documented disability should visit Disability Services (located in Student Success Services in the College Center building) to discuss accommodations.

- I encourage students with disabilities, including non-visible disabilities such as learning disabilities, health impairments, head injury, ADD/ADHD and others, to meet with me during my office hours to discuss appropriate accommodations that might be helpful to them.
Difficult Classroom Situations (Safety & Security)

At times you may have a student that is a disruption to your classroom. If safety or security is an issue, contact the Security Office for immediate help and then let the Dean know what happened. For medical or police emergencies, including any criminal activity in progress, first call the Seattle Police Department at 9-911. Then, call the Safety and Security Office: college extension 3636 or from your cell (206) 934-3636.

For other difficult classroom situations, you may find that the faculty Counselors can be of assistance (to advise you, or to work with a particular student): https://northseattle.edu/counseling/general-information The English Department Coordinator is also a good resource for help. If a student has a grade complaint (or the like), and you and the student can’t resolve the situation, then he or she needs to make an appointment with the Dean.
English Placement Testing Procedure

In order for students to take an English course they must first take the English Placement Exam in the Testing Center, located on the second floor of the College Center Building (CC2459C). Usually, if all goes well, the student is well through the testing process before they show up in your classroom. If you teach English 101 or a developmental level course (English 099/101/101, English 097/098, or English 095/096) you are required to receive proof from the student that he or she has properly placed into your class. This proof can be:

1. a copy of the placement form from the Testing Center

<table>
<thead>
<tr>
<th>North Seattle Community College</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPASS/ESL Standard Individual Report Date: 01/16/2002 Page 1 (c) 2001 ACT, Inc.</td>
</tr>
<tr>
<td>F, M, K. Test Date: 12/19/01 ID: 539-</td>
</tr>
<tr>
<td>Session #: 1471 Location: COMPASS Version 3.1 Total Time: 3:01:20</td>
</tr>
<tr>
<td>Administration Mode: *english only w/r</td>
</tr>
<tr>
<td>Release Report To Postsecondary Institutions: N/A To High School: N/A</td>
</tr>
<tr>
<td>Student Background and Educational Plans (Time = 0:01:34)</td>
</tr>
<tr>
<td>English first lang: No</td>
</tr>
</tbody>
</table>

| COMPASS Reading Test (Major Group: General Recommendations) (Directions Time: 0:01:04) |
| Placement Retest: Score Test Time Note |
| Standard Reading 64 0:43:09 Placement Domain |
| Passages 4 Time/Passage 0:10:47 |
| Recommendation: YOUR ENGLISH COURSE PLACEMENT RESULTS WILL BE AVAILABLE IN 3 BUSINESS DAYS. |

| COMPASS Writing Skills Test (Major Group: General Recommendations) (Directions Time: 0:02:40) |
| Placement Retest: Score Test Time Note |
| Standard Writing 35 0:40:29 Placement domain |
| Passages 2 Time/Passage 0:20:14 |
| Recommendation: YOUR ENGLISH COURSE PLACEMENT WILL BE AVAILABLE IN 3 BUSINESS DAYS. |

| Local Measure Placement Test (Major Group: General Recommendations) |
| ENGLISH COURSE PLACEMENT 61 |
| Recommendation: YOU PLACED INTO ENGLISH 97/98 |
2. a copy of the recommendation form from the previous NSC instructor (white form – do not accept the green form which is a tentative placement)

North Seattle College
Arts, Humanities, and Social Sciences Division

### FINAL PLACEMENT FORM
FOR DEVELOPMENTAL ENGLISH STUDENTS

<table>
<thead>
<tr>
<th>Students: Please save this form and give it your teacher next quarter.</th>
</tr>
</thead>
</table>

Name:________________________________________________________________________

( Last ) ( First )

This quarter ____________ the student is enrolled in __________________________

(current quarter) (course and section #)

Next quarter this student is recommended to enroll in (please initial next to the appropriate course):

- ENGLISH 095/096
- ENGLISH 097/098
- ENGLISH 099/101
- ENGLISH 099/101/101
- ENGLISH 101

Comments:___________________________________________________________________

________________________________________________________________________

Instructor Signature:________________________________________________________

Instructor Name (please print):______________________________________________

Date:__________________________

Students: Please save this form and give it your teacher next quarter.
3. a signed form from the Testing Center that authorizes alternative placement into English 101

9600 College Way North  
Seattle, Washington 98103-3599  
(206) 527-3600

Other College COMPASS COMBINED ENGL SCORE = _______

**THIS STUDENT IS ELIGIBLE FOR ENG 95/96 97/98 101** (CIRCLE ONE)

ADVISOR: STUDENT COPY TO GIVE TO ENGL INSTRUCTOR 1st WEEK OF CLASS – ATTACH SCORE REPORT COPY OR TRANSCRIPT COPY. (STUDENT KEEPS ORIGINAL SCORE REPORT OR TRANSCRIPT.) revised 05/24/11

| Student Name: __________________________ | Student ID #: __________________________ | date: __________ |
| Advisor Signature: __________________________ | date: __________ |

<table>
<thead>
<tr>
<th>Check</th>
<th>Test or Course</th>
<th>Score</th>
<th>Score</th>
<th>Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 101</td>
<td>Compass test scores (valid 2 yrs)</td>
<td>Combined Read/Writing Score</td>
<td>84 or above</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>Asset test scores (valid 2 yrs)</td>
<td>Reading 43 or above &amp; Writing 45 or above</td>
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<td></td>
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<tr>
<td>ENGL 101</td>
<td>Accuplacer test scores (valid 2 yrs)</td>
<td>Reading 86 or above &amp; Sentence skills 86 or above</td>
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<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>SAT I or II verbal scores/critical read (v 5 yrs)</td>
<td>Verbal 520 or above</td>
<td>Show official score report</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>ACT English scores (valid 5 yrs)</td>
<td>English 20 or above</td>
<td>Show official score report</td>
<td></td>
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<tr>
<td>ENGL 101</td>
<td>Completed ENGL 096 at SCCC</td>
<td>Grade 2.5 or above</td>
<td>Provide transcript</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>Completed ENGL 096 or 098 at SSCC</td>
<td>Grade 2.0 or above &amp;</td>
<td>Provide transcript</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>Completed ENGL &amp; 101 @another college</td>
<td>Grade 0.7 or above</td>
<td>Provide transcript</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>Completed ENGL &amp; 102 @another college</td>
<td>Any grade</td>
<td>Provide transcript</td>
<td></td>
</tr>
<tr>
<td>ENGL 101</td>
<td>TOEFL test scores/computer (valid 2 yrs)</td>
<td>Score of 72-73</td>
<td>Minimum of 18 on all sections</td>
<td></td>
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<tr>
<td>ENGL 101</td>
<td>IELTS test scores (valid 2 yrs)</td>
<td>Score of 6.5</td>
<td>Minimum 6.0 on all sections</td>
<td></td>
</tr>
<tr>
<td>ENGL 97/98</td>
<td>TOEFL test scores/computer (valid 2 yrs)</td>
<td>Score of 64 -71</td>
<td>Minimum of 15 on all sections</td>
<td></td>
</tr>
<tr>
<td>ENGL 97/98</td>
<td>IELTS test scores (valid 2 yrs)</td>
<td>Score of 6.0</td>
<td>Minimum 5.5 on all sections</td>
<td></td>
</tr>
<tr>
<td>ENGL 95/96</td>
<td>TOEFL test scores/computer (valid 2 yrs)</td>
<td>Score of 56-63</td>
<td>Minimum of 15 on all sections</td>
<td></td>
</tr>
<tr>
<td>ENGL 95/96</td>
<td>IELTS test scores (valid 2 yrs)</td>
<td>Score of 5.5</td>
<td>Minimum 5.0 on all sections</td>
<td></td>
</tr>
</tbody>
</table>

4. A form that students have printed off themselves from the Testing Center. This form shows scores only, not placements, so you’ll have to look at the chart on the following page for what the scores indicate.
Some students taking English 101 will tell you that they already took, for example, English 101 at another college and that they would like to take it again for a higher grade. These students will still need proper placement, so they need to take their transcripts to the Testing Center and have a placement form filled out. Only the proper form from the Testing Center or their previous NSC instructor is proof enough to stay in the class. Students can determine if they qualify for English 101 by going here: https://northseattle.edu/placement-tests/placement-testing-other-schools

We also honor the test scores from other colleges (reciprocity), though students must apply to have their scores transferred, and they must abide by the below policy:

**PLACEMENT RECIPROCITY**
Policy and Procedures

*Approved by Student Services Commission and the Instruction Commission Spring 2013.*

**Approved Placement Reciprocity Agreement Policy**

For all entering students at any Washington community and technical college, system policy provides that:

1. A student who qualifies for a specific level of pre-college math, English, or reading, either through course completion or local skills assessment, will have that course placement level honored at another Washington CTC if the student so requests, even if the courses may not be exact equivalents.
2. A student who qualifies for entry into college-level math, English, or reading, either through course completion or local skills assessment, will be considered to have met the entry college-level standard at every community and technical college.
3. Students requesting reciprocity must initiate the process within one year of their initial placement assessment.
Procedures

1. Each institution will designate and publish a point of contact (e.g. Registrar’s Office; Advising Office) or person (e.g. Registrar, Director of Advising, Education Planner, Counselor) for students seeking placement reciprocity. This listing will also be published on the ATC website for ease of contact between schools.

2. Request forms (see attached draft) will be made easily available in multiple venues at each institution.

3. The student will schedule an appointment with appropriate point of contact at the receiving institution to seek placement reciprocity.

4. The student will provide placement data (test scores, placement report, etc.) and an unofficial transcript from previous (sending) institution where placement was made, along with a request form to the point of contact at the receiving institution. An official transcript will be required if credit was earned in a course.

5. The placement results from the sending institution will be evaluated against receiving institution’s pre- and college-level courses and the student will be placed at the receiving institution in a manner equivalent to placement at the sending institution.

If a student wants to use the reciprocity option, direct him/her to the Testing Center for guidance and the proper paperwork. Do not accept raw placement scores directly.

The COMPASS placement exam consists of two parts: a reading exam and a writing/editing exam. The reading and writing portions of the exam are all completed and scored on a computer. If the student wants to appeal the placement exam results, then they will follow the process of completing a writing sample. To do the writing sample appeal, students are given two very short (1 page) non-fiction essays. They are asked to carefully read the two essays and then write a one-page analytical essay that compares and contrasts the two readings.

The writing samples are sent, along with the student’s COMPASS scores, to the English Department where two to three faculty members read the writing samples and make placement decisions. The faculty “readers” rotate each quarter, with all full-time faculty members reading placement essays about once per year. Part-time faculty are not required to act as readers; however both full-time and part-time faculty can get paid to read during school breaks.

When making placement appeal decisions, the English Department Coordinator will use the following rubric as a guideline for where to place students. These guidelines were generated from the outline, outcomes and standards for each level of English. (To review each level’s specific outline, outcomes, and standards, please refer to the specific course chapter.) Readers look to see which column the majority of the writer’s skills fall into.
<table>
<thead>
<tr>
<th></th>
<th>English 095/096</th>
<th>English 097/098</th>
<th>English 099/101/101</th>
<th>English 101</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composite Reading/Writing</strong></td>
<td>60 to 70</td>
<td>71-80</td>
<td>81-83</td>
<td>84 and above</td>
</tr>
<tr>
<td><strong>COMPASS Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Apparent reading comprehension</strong></td>
<td>Some evidence that student understood the author’s main points</td>
<td>Solid evidence that student understood the author’s main points (with some identification of supporting points)</td>
<td>Solid evidence that student understood the author’s main points (with some identification of supporting points)</td>
<td>Identifies and accurately restates the author’s main and supporting points</td>
</tr>
<tr>
<td><strong>Essay Structure</strong></td>
<td>Little, if any, essay structure</td>
<td>Basic essay structure evident</td>
<td>Attempt at an essay structure evident</td>
<td>Clear, logical, and effective essay structure</td>
</tr>
<tr>
<td><strong>Paragraph Structure</strong></td>
<td>Some basic internal paragraph organization</td>
<td>Paragraphing skills evident – clear internal paragraph organization</td>
<td>Paragraphing skills evident – clear internal paragraph organization</td>
<td>Clear and confident use of paragraphing</td>
</tr>
<tr>
<td><strong>Organization of ideas</strong></td>
<td>Rudiments of order, but paragraphs or ideas may not connect</td>
<td>A sense of organization behind the thinking, but a few paragraphs or ideas don’t connect</td>
<td>Some organization evident, but all paragraphs or ideas don’t connect</td>
<td>Clear and controlled organization with logical connections between paragraphs and ideas</td>
</tr>
<tr>
<td><strong>Development of ideas</strong></td>
<td>Some basic development of ideas with some use of details, examples or evidence</td>
<td>Adequate and logical development of ideas with use of details, examples, or evidence</td>
<td>Significant development of ideas with consistent use of details, examples, or evidence</td>
<td>Substantial and effective development of ideas with considerable use of details, examples, or evidence</td>
</tr>
<tr>
<td><strong>Sentence Structure</strong></td>
<td>Some sentence structure problems: sentence boundary problems, or other wise incomplete sentences – majority of sentences are simple, but a few may be compound or complex</td>
<td>Occasional sentence structure problems: some sentence boundary problems – a blend of simple, compound, and complex sentences</td>
<td>Few sentence structure problems – a blend of simple, compound, and complex sentences</td>
<td>Almost no sentence structure problems – a blend of simple, compound, and complex sentences are used to enhance meaning and add rhythm and voice</td>
</tr>
<tr>
<td><strong>Grammar, Syntax, Punctuation, and Usage</strong></td>
<td>Subjects and verbs agree most of the time, grammar is weak, but doesn’t interfere with meaning, punctuation sometimes lacking</td>
<td>Subjects and verbs occasionally disagree, grammar is controlled and doesn’t interfere with meaning, punctuation needs refinement</td>
<td>Subjects and verbs agree, grammar problems are quite minimal, some punctuation needs refinement</td>
<td>Subjects and verbs always agree, grammar problems are all but nonexistent, punctuation may need polishing</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Weak and simplistic vocabulary, but words are used correctly</td>
<td>Vocabulary appropriate and used correctly</td>
<td>Vocabulary appropriate and used correctly</td>
<td>Creative, appropriate, and effective vocabulary</td>
</tr>
<tr>
<td><strong>Overall Impression</strong></td>
<td>Writing indicates need of at least 2 quarters of practice before English 101</td>
<td>Writing indicates need of at least 1 quarter of practice before English 101</td>
<td>Writing indicates 1 quarter of practice before English 101</td>
<td>Writing indicates no practice is needed before English 101</td>
</tr>
</tbody>
</table>

**Developmental English Exit Exam**

To exit an English 095/096 or English 097/098 course, the student must earn a 2.0 grade (75%) and have the recommendation of his or her instructor. To exit an English 097/098 or English 099/101 course, the student must take the exit exam and have a grade of at least a 2.0.
The exit exam is an in-class writing exam. Students are allowed a maximum of 2 hours to take the exam (the only "help" they get is their dictionary). The student essays are then read by the instructor and at least one other English faculty member. Based on the reading comprehension students demonstrate, as well as the quality of their writing, the faculty members make placement recommendations. The students must have a 2.0 (75%) grade to pass to a higher level (in addition to having the green light on their exit exam).

Exit exams should be given somewhere between the 9th and 11th weeks of class. A copy of the instructions and the readings can be obtained from the English Department Coordinator.

**Developmental English Recommendation Forms**

If you teach a developmental level English course, you are responsible for giving students recommendation forms and registration “entry codes” at two different points in the quarter: at midterm (green tentative placement form) and at the end of the term (white final placement form). Both forms are available from the office staff or from the English Department Coordinator.

At midterm (at about the 5th or 6th week), look at each student’s grades and skills and then fill out a green tentative placement form that states which class the student should take next. This tentative placement form, along with an entry code (that you will get from the Department Coordinator) will allow students to register for the next term. A student’s grade at midterm must be at least a 2.0 in order to be recommended to move to a higher level class, regardless of their skills. These green forms are tentative placements and you are allowed to change your mind by the end of the quarter or if the student’s grade changes.

The students who are not doing well should be given a progress report that lists assignments that are missing, any make-up work you would accept late, and any other assessment of their work. Midterm is also a good time to have students do a self-evaluation. Individual conferences with your students are also encouraged. For ideas on how to have students do self-evaluations, please see the section titled “Student Self-Assessment and Progress Reports.” Here is a copy of the midterm tentative placement form (which will be printed on green paper):
TENTATIVE PLACEMENT FORM
FOR DEVELOPMENTAL ENGLISH STUDENTS

Name: ____________________________________________
    (Last)                                          (First)

This quarter _______ the student is enrolled in ____________________________
    (current quarter)                               (course and section #)

Next quarter this student is recommended to enroll in (please initial next to the appropriate
course):

ENGLISH 095/096 _______
ENGLISH 097/098 _______
ENGLISH 099/101 _______
ENGLISH 099/101/101 _______
ENGLISH 101 _______

Entry Codes ____________________________ __________________________

Comments: _______________________________________________________
    ________________________________________________________________
    ________________________________________________________________
    ________________________________________________________________

Instructor Signature: ______________________________________________

Instructor Name (please print): _______________________________________

Date: ____________________________
At the very end of the quarter, after your students have turned in all of their work, you need to reassess each student. Look at their final grade in the class and how they did on the exit exam (if teaching English 097/098 or 099/101) and decide which class they should go to next. Once you’ve decided, fill out a white final recommendation form and give it to the student on the last day of class. Carefully instruct them to keep the white form and give it to their next NSC English instructor. (A copy of this final recommendation form can be seen in the English Placement Testing Procedure section above.)

Also, you need to give a copy of your final recommendations (your grade sheet with a final placement written next to each name is best) to the English Department Coordinator. Students often lose their placement forms, and the English Department Coordinator is the one who helps put students in the correct class.

As a final note on placements, please do NOT recommend that students skip developmental levels. There are very rare exceptions, such as when a student was misplaced to begin with, but students who skip levels almost never do well. The developmental levels are designed to work together, and if a student is skipped he or she usually misses out on large amounts of learning. Moving students from English 097/098 directly to English 101 is fine as long as the student is ready.

**Department Policy Regarding the Use of Online Components**

If a course uses an online component, the schedule must indicate this. The language, “Internet access may be required,” is in the general description of English 101 and 102 in the course schedule every quarter, but if a class uses an online component in a substantive way, the specific course must denote that in the schedule. Having supplemental readings, handouts and syllabi available on a website does not require specific notification in the schedule, but if online discussions or online group projects are required, then students must be notified both in the course schedule and in the course syllabus. Use of an online tool can never replace regularly scheduled class meetings. Canceling class to use an online component (such as a discussion group) is considered creating a hybrid course, and this would have to be approved by the department before the quarterly schedule is created. Please see Chapter 9 of this manual for a complete discussion of our online classes. For faculty information and help with online components, go to: [http://webshares.northseattle.edu/elearning/](http://webshares.northseattle.edu/elearning/)
### NSC English Department Literature Offerings with University of Washington Course Equivalency

<table>
<thead>
<tr>
<th>NSC Course Number</th>
<th>UW Equivalent Course Number</th>
<th>Course Title</th>
<th>Helps to fulfills NSC A.A. Degree Requirements?</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL&amp; 101</td>
<td>ENGL 131</td>
<td>English Composition I</td>
<td>Required for A.A. degree</td>
</tr>
<tr>
<td>ENGL 102</td>
<td>ENGL 182</td>
<td>English Composition II</td>
<td>Required for A.A. degree</td>
</tr>
<tr>
<td>ENGL 104</td>
<td>ENGL 1XX</td>
<td>Advanced English Grammar</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 110</td>
<td>ENGL 210</td>
<td>Ancient Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 111</td>
<td>ENGL 200</td>
<td>Intro to Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 112</td>
<td>ENGL 242</td>
<td>Intro to Fiction</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 113</td>
<td>ENGL 243</td>
<td>Intro to Poetry</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 114</td>
<td>ENGL 244</td>
<td>Intro to Drama</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 120</td>
<td>ENGL 213</td>
<td>Contemporary World Literature</td>
<td>VLPA; Global Studies</td>
</tr>
<tr>
<td>ENGL 151/2/3</td>
<td>ENGL 1XX</td>
<td>Creative Writing</td>
<td>VLPA; Communication</td>
</tr>
<tr>
<td>ENGL 201</td>
<td>ENGL 2XX</td>
<td>Advanced Composition</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 211</td>
<td>ENGL 228</td>
<td>Major British Writers I</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 212</td>
<td>ENGL 229</td>
<td>Major British Writers II</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 213</td>
<td>ENGL 230</td>
<td>Major British Writers III</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 224</td>
<td>ENGL 224</td>
<td>Introduction to Shakespeare I</td>
<td>VLPA; Communication</td>
</tr>
<tr>
<td>ENGL&amp; 225</td>
<td>ENGL 225</td>
<td>Introduction to Shakespeare II</td>
<td>VLPA; Communication</td>
</tr>
<tr>
<td>ENGL 224</td>
<td>ENGL 250</td>
<td>Survey of Literary Masterpieces of the United States</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 225</td>
<td>ENGL 257</td>
<td>Asian American Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 227</td>
<td>ENGL 2XX</td>
<td>Literature of the American West</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 228</td>
<td>ENGL 2XX</td>
<td>Literature of American Cultures</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 229</td>
<td>ENGL 258</td>
<td>African American Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 230</td>
<td>ENGR 231</td>
<td>Technical Writing</td>
<td>Certificate requirement for Prof/Tech</td>
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<tr>
<td>ENGL 231</td>
<td>ENGL 2XX</td>
<td>Children’s Literature</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 236</td>
<td>ENGL 2XX</td>
<td>Between the Wars</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 240</td>
<td>ENGL 2XX</td>
<td>Reading &amp; Writing Autobiography</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 241</td>
<td>ENGL 2XX</td>
<td>Reading &amp; Writing Autobiography</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 244</td>
<td>ENGL 250</td>
<td>American Literature I</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL&amp; 245</td>
<td>ENGL 250</td>
<td>American Literature II</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL&amp; 246</td>
<td>ENGL 250</td>
<td>American Literature III</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 251</td>
<td>ENGL 2XX</td>
<td>Studies in the Novel I</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 252</td>
<td>ENGL 2XX</td>
<td>Novels of Western Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 253</td>
<td>ENGL 2XX</td>
<td>Studies in the Novel II</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 263</td>
<td>ENGL 2XX</td>
<td>The Bible as Literature</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 265</td>
<td>ENGL 2XX</td>
<td>Literature and Society</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 291</td>
<td>ENGL 2XX</td>
<td>Literature by Women</td>
<td>VLPA; U.S. Cultures</td>
</tr>
<tr>
<td>ENGL 292</td>
<td>ENGL 2XX</td>
<td>Women’s Literature with a Global Focus</td>
<td>VLPA; Global Studies</td>
</tr>
<tr>
<td>ENGL 293</td>
<td>ENGL 2XX</td>
<td>Special Studies in Literature – Science Fiction</td>
<td>VLPA</td>
</tr>
<tr>
<td>ENGL 299</td>
<td>ENGL 2XX</td>
<td>Special Topics</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 104</td>
<td>UW 1XX</td>
<td>Visual Thinking &amp; Communication Skills</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 105</td>
<td>UW 1XX</td>
<td>Intercultural Communication</td>
<td>VLPA; Communication; US Cultures</td>
</tr>
<tr>
<td>HUM 110</td>
<td>C LIT 270</td>
<td>Introduction to American Film</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 112</td>
<td>UW 1XX</td>
<td>Responsibilities and Rights in a Free Society</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 135</td>
<td>C LIT 1XX</td>
<td>History of Film</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 140</td>
<td>C LIT 1XX</td>
<td>Transnational Cinema</td>
<td>VLPA; Global Studies</td>
</tr>
<tr>
<td>HUM 160</td>
<td>ASIAN 1XX</td>
<td>Asian Written Traditions</td>
<td>VLPA</td>
</tr>
<tr>
<td>HUM 200</td>
<td>UW 2XX</td>
<td>Reading the Media</td>
<td>VLPA; Communication; US Cultures</td>
</tr>
<tr>
<td>HUM 210</td>
<td>UW 2XX</td>
<td>Gay &amp; Lesbian Studies</td>
<td>US Cultures</td>
</tr>
</tbody>
</table>
Part-time Instructor and Course Evaluations

Part-time faculty are usually observed in their classrooms the first quarter they teach by the English Department Coordinator and/or the Dean. After the observation the faculty member and Coordinator discuss how the class session went and how teaching and learning might be improved.

During about week seven of the quarter, all instructors will receive an email reminding them to have their students complete the instructor/course evaluation forms. In the email there are instructions for how to get your paper evaluation forms, but you can always ask the office staff for assistance as well. Instructions will be included, so follow them carefully. You are not permitted to be in the room when your students complete the evaluations.

For online courses, the online instructor/course evaluations must be requested via the SCCD Intranet site (use your NetID and password to access): https://inside.seattlecolleges.com/ Look on the left for a link marked “Course Evaluations,” and then follow instructions from there.

Once the evaluations are tabulated, a copy will be sent to both you and the Arts, Humanities, and Social Sciences Division Dean. Often, the Dean will want to talk to you about your evaluations and how you felt the quarter went.

The standard paper evaluation forms are shown below:
Seattle Community Colleges
INSTRUCTOR’S SURVEY OF STUDENT OPINION

Instructor’s Name: ___________________________ Course Title/Number: __________ Quarter: __________

TO THE STUDENT: Please use this form to evaluate your instructor. We recognize that such questions are not always clear-cut, but please do the best you can. The results are used by the instructor to improve the class, so please be thoughtful. If a question does not apply to you, please mark “not applicable” (NA). Read all three descriptions under each heading before making a decision. Use #2 pencil to mark your choice. Do not put your name on this form.

EXAMPLE:

1. KNOWLEDGE OF SUBJECT MATTER: The instructor appeared to be

| Exceptionally well-informed, very knowledgeable. |
| Adequately well-informed, moderately knowledgeable. |
| Poorly informed; barely knowledgeable. |
| NA |

THE INSTRUCTOR’S

1. KNOWLEDGE OF SUBJECT MATTER: The instructor appeared to be

| Exceptionally well-informed, very knowledgeable. |
| Adequately well-informed, moderately knowledgeable. |
| Poorly informed; barely knowledgeable. |
| NA |

2. PREPARATION FOR EACH CLASS: The instructor came to class

| Usually well-prepared. |
| Reasonably well-prepared. |
| Hardly ever well-prepared. |
| NA |

3. INCORPORATION OF COURSE GOALS INTO LEARNING ACTIVITIES: The instructor

| Usually related them to instruction. |
| Sometimes related them to instruction. |
| Rarely related them to instruction. |
| NA |

4. PRESENTATION OR DELIVERY OF COURSE CONTENT: The instructor presented or delivered course content in a way that

| Usually helped me to understand and learn. |
| Sometimes helped me to understand and learn. |
| Rarely helped me to understand and learn. |
| NA |

5. PROMOTION OF PARTICIPATION: The instructor

| Actively encouraged students to participate in class discussions and other activities. |
| Allowed students to participate in class discussions and other activities. |
| Made it difficult for students to participate in class discussions and other activities. |
| NA |

6. PROMOTION OF THE FREE EXPRESSION OF IDEAS: The instructor

| Actively encouraged students to express themselves freely and openly. |
| Allowed students to express themselves freely and openly. |
| Made it difficult for students to express themselves freely and openly. |
| NA |

7. FAIRNESS IN STUDENT TREATMENT: The instructor treated all students based on their needs, effort, and abilities.

| Instructor’s treatment of students was not always based on their needs, effort and abilities. |
| The reasons for the instructor’s treatment of students were unclear. |
| NA |

8. APPROPRIATENESS OF ASSIGNMENTS: The instructor provided assignments that were

| Usually very useful in helping me to learn. |
| Sometimes useful in helping me to learn. |
| Rarely useful in helping me to learn. |
| NA |

CONTINUED ON BACK
9. METHODS OF ASSESSMENT: The instructor used methods of assessing my understanding and/or skills (for example tests, projects, presentations, portfolios) that
- usually helped me to determine how well I was learning.
- sometimes helped me to determine how well I was learning.
- rarely helped me to determine how well I was learning.

10. EFFORT AND PROMPTNESS IN GRADING/EVALUATING MY WORK: The instructor
- usually provided timely and helpful feedback on my work.
- sometimes provided timely and helpful feedback on my work.
- rarely provided timely and helpful feedback on my work.

11. AVAILABILITY: The instructor was
- usually available for consultation in office hours, by appointment, on-line, or through some other method.
- sometimes available for consultation in office hours, by appointment, on-line, or through some other method.
- rarely available for consultation in office hours, by appointment, on-line, or through some other method.

12. HELP IN LABORATORY/SHOP AREAS: The instructor
- usually provided clear instructions and helpful assistance in the laboratory and/or shop areas.
- sometimes provided clear instructions and helpful assistance in the laboratory and/or shop areas.
- rarely provided clear instructions and helpful assistance in the laboratory and/or shop areas.

13. SAFETY IN LABORATORY/SHOP AREAS: The instructor
- usually stressed safety procedures and awareness in the laboratory or shop areas.
- sometimes stressed safety procedures and awareness in the laboratory or shop areas.
- rarely stressed safety procedures and awareness in the laboratory or shop areas.

14. USE OF TECHNOLOGY AND MEDIA MATERIALS: The instructor used technology and media materials (such as computers, overheads, audio-video sources) that were
- usually excellent and appropriate, and helped me to learn.
- sometimes appropriate, and helped me to learn.
- often not appropriate, and rarely helped me to learn.

15. TEXTBOOK(S) AND OTHER TEACHING MATERIALS: The instructor used textbook(s), workbooks, handouts, or other supplemental materials that were
- highly valuable as learning tools.
- somewhat valuable as learning tools.
- not very valuable as learning tools.

16. DIVERSITY: The instructor
- communicated effectively with students from diverse backgrounds (e.g., race, ethnicity, gender, etc.).
- was sometimes able to communicate with students from diverse backgrounds (e.g., race, ethnicity, gender, etc.).
- had difficulty communicating with students from diverse backgrounds (e.g., race, ethnicity, gender, etc.).

17. LEARNING EXPERIENCE: I felt that this course provided
- an excellent learning experience.
- an average learning experience.
- a poor learning experience.

18. EFFECTIVENESS OF THE INSTRUCTOR: The instructor was very effective in helping me to learn. The instructor is one of the best I have had and I would not hesitate to take another course from this instructor or recommend the instructor to a friend.
- I strongly agree.
- I somewhat agree.
- I feel indifferent.
- I somewhat disagree.
- I strongly disagree.
In addition to the previous “bubble sheets,” students are given a form to write comments on by hand:

Instructor's Name ___________________________ Date _____ Course _____

PLEASE USE THIS SHEET FOR WRITTEN COMMENTS

Your answers to the following questions will be used by the instructor to improve this course and his/her teaching for future courses; therefore, try to be as thoughtful and constructive as possible in your comments.

These sheets will be returned to the instructor after the grades have been turned in.

You are NOT required to answer any of these questions.

I. What aspects of the teaching or content of this course do you feel were especially good?

II. What changes could be made to improve the teaching or content of this course?

III. Use the back for additional comments or special questions.
Procedure for Attaining Priority Hiring List Status

As explained in the AFT Seattle College Union Contract Agreement, part-time instructors have the opportunity to attain priority hiring status. A copy of the union agreement will be put in your campus mailbox. If you don’t receive one, just ask the office staff for a copy.

Sometime before part-time faculty members reach their seventh quarter of instruction (within the nine out of twelve quarter sequence outlined in the Agreement), they will be observed and evaluated by the unit administrator (the Dean of Humanities) in regards to their readiness to move onto the priority hiring list.

The administrator will work out with the faculty member a day that is mutually agreeable to both for the visit. After the visit, the administrator will fill out the following evaluation form, perhaps after consulting the English Department Coordinator:

Part-time Instructor Priority Hiring List Evaluation

Observation/Evaluation of: ___________________________ Course: ___________________________ Evaluator: ___________________________ Date: ___________________________

5 = outstanding
4 = exceeds expectation
3 = meets expectation
2 = needs improvement
1 = unsatisfactory
N/A = does not apply

Classroom Evaluation

1. The instructor shows mastery of material covered in the class.
   A. Lesson is focused and well-organized. ___________________________
   B. Lesson and Instruction are clear, accurate, and complete (both oral and written). ___________________________
   C. Instructor responds thoughtfully to students’ questions/answers/comments ___________________________
   D. Instructor provides a way of assessing student understanding. ___________________________
   E. Instructor keeps class on track and manages class time effectively. ___________________________

2. There is a genuine sense of engagement between teacher and student.
   A. Instructor shows and receives respect. ___________________________
   B. Students feel comfortable to speak (positive classroom atmosphere). ___________________________
   C. Instructor facilitates student involvement. ___________________________
   D. Instructor displays interest and enthusiasm. ___________________________

Out-of-class Evaluation

1. Instructor demonstrates professionalism and excellence in design of course materials and in relationships with colleagues, division staff, and students.
   A. Instructor gives helpful written feedback on student writing. ___________________________
   B. Instructor shows excellence in the design
of teaching materials.

C. Instructor is accessible to students outside of class time.

D. Instructor works well with colleagues and office staff.

* * * * * * * * *

Points for commendation:

Areas needing improvement:

Overall evaluation of readiness for priority hiring list status:

After observing and filling out the above evaluation form, the administrator will then arrange a time to meet with the faculty member where they will discuss the report. The part-time faculty member may, after reading the report, respond in writing and attach this as an addendum to the report. A favorable report points toward the faculty member attaining priority hiring list status when all the conditions outlined in the agreement are met. An unfavorable report may, at the discretion of the unit administrator, include an improvement plan for the faculty member’s work and include a date for a future meeting to assess the faculty member’s progress.

Part-time faculty members new to the department will already have been observed by the English Coordinator during their first quarter of employment, but part-time faculty are encouraged to seek out at any time other methods of feedback and support within the department (working with mentors, consulting the Coordinator, conducting an SGID, etc.). Movement on to the priority hiring list will be based on the following:

a. employment “at an average of 50% time or more for nine of the last twelve quarters (excluding summer quarter)” (from Article 10.7a of the Agreement).
b. satisfactory student evaluations during the faculty member’s previous quarters.
c. a satisfactory evaluation report by the unit administrator.

For faculty members meeting the above requirements, movement onto the priority hiring list will take place at the beginning of the first quarter after the above requirements have been met.

Full-time Instructor Course Evaluations

Full-time faculty under the tenure review process (known as “probationers”) will be observed by all members of their tenure committee (usually about five individuals) each quarter, for a total of about fifteen observations per academic year. After each observation, the committee member will write an observation report that you will need to read and approve. Your observation reports will be discussed at your quarterly tenure review meeting.

Tenure-track faculty must also have students complete evaluation forms. During about week seven of the quarter, all instructors will receive an email reminding you to have
your students complete the instructor/course evaluation forms. In the email there are instructions for how to get your evaluation forms, but you can always ask the office staff for assistance as well. You cannot be in the room when your students complete the evaluations. You may create your own evaluation forms if you prefer, but they must be shown to and approved by the Dean first. The standard evaluation forms are shown in the “Part-time Instructor and Course Evaluations” section above. Once a faculty member has been granted tenure, evaluation forms must only be completed by one class once per year (rather than by every class every quarter).

Still have Questions? Here’s Who to Ask for Help!

There are several entities on campus that are there to help when you run into a problem and to support you and your teaching. If you haven’t found the answer to your question so far, then one of the below resources might be of service:

- **English Department Questions:** [https://northseattle.edu/programs/english](https://northseattle.edu/programs/english) The current English Department Coordinator and Faculty are listed here, along with an overview of our curriculum. Please feel contact us and ask questions. We really don’t mind!
- **Hiring Paperwork or Logistical Questions regarding the Arts, Humanities, and Social Sciences Division:** The secretaries in the Humanities Division office are who you contact for help. Specifically, Vladimir Vilkevich [vladimir.vilkevich@seattlecolleges.edu](mailto:vladimir.vilkevich@seattlecolleges.edu)
- **TLC (Teaching and Learning Center):** [http://webshare.northseattle.edu/tlc/index.shtm](http://webshare.northseattle.edu/tlc/index.shtm) The TLC has pedagogy workshops, technical support for issues like building web pages, and information about assessment and copyright.
- **Distance Learning Support for Faculty:** [http://webshare.northseattle.edu/elearning/](http://webshare.northseattle.edu/elearning/) Everything about how to request and use online resources at NSC.
- **Integrated Studies (Coordinated Studies) Information:** [http://webshares.northseattle.edu/IS/](http://webshares.northseattle.edu/IS/) Explains our Integrated Studies program and how to apply for one (with sample assignments and schedule).
- **CAS (Curriculum and Academic Standards Committee):** [http://webshare.northseattle.edu/CAS/](http://webshare.northseattle.edu/CAS/) CAS is the group on campus that approves all new course outlines, course revisions, degree designations, etc.
- **Media Services:** [https://library.northseattle.edu/about/media](https://library.northseattle.edu/about/media) To arrange for any media equipment requests, to check out videos, etc.
- **Parking & Bus Passes:** [https://northseattle.edu/transportation](https://northseattle.edu/transportation) To get your parking pass or arrange for a bus pass.
- **Safety & Security:** [https://northseattle.edu/safety](https://northseattle.edu/safety) If you’re locked out of a classroom, get a flat tire, need your engine jump started, or have a security issue.
- **Still can’t find your answer? There’s a wonderfully comprehensive list of essential links here:** [http://webshare.northseattle.edu/tlc/esslinks.shtm](http://webshare.northseattle.edu/tlc/esslinks.shtm)
Chapter 2: English 102

*English 102 Course Overview*

English 102 is a composition course revolving around a theme of the instructor’s choosing. This *is not a typical research-writing course*, but instructors must include at least one assignment focused on research. Students should be writing primarily from texts used in the class but should also do some limited and focused research as well.

Students entering English 102 have taken English 101 and have been strongly encouraged to have passed English 101 with at least a 2.0 grade. You can assume these students have a basic understanding of thesis, organization, transitions, introductions, and conclusions, though you will need to review all elements of essay writing over the course of the term. Few of your students will have been exposed to much, if any, MLA documentation before English 102.

*English 102 Exit Standards*

Upon successful completion of ENGL&102, students will be able to:

1. Read a variety of college level texts critically, including at least one full-length written text.
2. Compose coherent analyses of full-length texts.
4. Recognize and choose rhetorical strategies for academic audiences and purposes.
5. Synthesize sources and information.
6. Accurately and ethically summarize, paraphrase, and quote an author’s ideas for the purposes of analysis.
7. Smoothly integrate source material in support of an essay’s thesis.
8. Apply MLA-style standards and documentation to academic essays.
9. Engage in self-editing practices in order to write clear, grammatically and mechanically correct prose.
10. Use library resources for locating print and online sources not openly available on the free Internet.
11. Evaluate sources critically for authority, bias, currency, and relevance to the rhetorical situation.
12. Understand plagiarism and how to avoid it.
English 102 Official Course Outline

Effective: Winter 2011

<table>
<thead>
<tr>
<th>Division:</th>
<th>Humanities</th>
<th>Program/Dept:</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number:</td>
<td>ENG 102</td>
<td>Credits:</td>
<td>5</td>
</tr>
<tr>
<td>Course Title:</td>
<td>Composition</td>
<td></td>
<td></td>
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<tr>
<td>Inst. Intent:</td>
<td>11 Academic Transfer</td>
<td>CIP:</td>
<td>23 0101</td>
</tr>
<tr>
<td>Fee:</td>
<td>Varies by section</td>
<td>Type</td>
<td></td>
</tr>
</tbody>
</table>

Degree/Certificate Requirement: Yes
Name of Degree/Certificate: A.A. Degree
Distribution Requirement for AA/AS: No
Transfer Status to 4-year institution: Yes
If yes, please describe:
To 4-year colleges as either Humanities or basic requirement course; to UW as English 182

Course length: One Quarter
Class Size: 28

Course Contact Hours: 55
Lecture: 55
Lab: Clinical: Other: System:

Prerequisite: Yes
If yes, please describe:
Satisfactory completion of English 101. Recommended completion of English 101 with grade of 2.0 or higher.

Required Placement Tests:
If yes, please describe:

Comments:

Course Description:
Continuation of the composition sequence with further instruction and practice in the writing process, concentrating on critical reading and writing techniques needed for the preparation and completion of documented essays. Prereq: Satisfactory completion of ENG 101.

NSC Essential Learning Outcomes:
This course meets the following campus-wide Essential Learning Outcomes:
Knowledge:
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]
Intellectual and Practical Skills, including:
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]
- Information Literacy [IL]
Integrative and Applied Learning, including:
- Synthesis and application of knowledge, skills and responsibilities to new settings and problems [SYNTH]

Course Outcomes/Learning Objectives:
Upon successful completion of course, students will be able:

1. To read critically in order to analyze, discuss, evaluate and respond to texts. [FTPM, CTPS, CSE]
2. To write in order to discover the meanings in the texts of others. [FTPM, CTPS, CSE]
3. To write in order to discover one’s own ideas in relation to the texts of others. [FTPM, CTPS, CSE]
4. To develop the skills of writing to communicate ideas to a particular audience. In this class that will include other students as well as the teacher. [FTPM, CSE]
5. To paraphrase, quote, and cite sources according to conventional MLA form, and to integrate source materials smoothly into their own words in order to add support and emphasis to their own writing. [FTPM, CSE, SYNTH]
6. To produce writing that has been revised, edited, and proofread and to submit the work on time. [FTPM, CSE]
7. To continue developing one’s voice as a writer. [FTPM, CSE, SYNTH]
8. To conduct limited, focused research and evaluate sources and information. [CTPS, IL]

Topical Outline and/or Major Divisions:
Course content varies according to instructor. The “Course Description” contains the general ideas underlying the instructors’ choices of material for their individual sections.

1. Prewriting.
2. Shaping the essay.
3. Considering audience needs.
4. Defining a thesis or central purpose.
5. Revising and editing to develop and support a main idea.
6. Revising and editing to fulfill the writer’s purpose.
7. Proofreading; smoothing the surfaces.
8. Writing in class.
9. Critical Reading.
10. Summarizing and paraphrasing material from sources
11. Using quoted material
12. Providing proper citations using MLA documentation format
13. Avoiding plagiarism

Course Requirements (Expectations of Students)
Students must produce about 30 pages of writing for evaluation, including three to four
formal essays ranging from four to seven pages in length. These essays should be
text-based and should include at least one analysis of a text and one synthesis of two or
more texts. Limited research should be required, in the form of either an essay related
to the course theme involving three to five outside sources or an annotated bibliography
of up to fifteen sources. Besides the formal essays, additional writing assignments may
include seminar papers, summary-response papers, reading journals, short annotated
bibliographies, and/or other short text-based writing exercises.

A typical reading load for this course is about 700-800 pages, or about 100 pages a
week, but may vary somewhat depending on the course theme and types of reading
material assigned.

Students will be expected to demonstrate the ability to perform specific competencies
listed under “Course Outcomes/Learning Objectives.”

Methods of Assessment/Evaluation:
1. Students will perform all assigned writing, reading and critiquing tasks.
2. Students will participate in classroom activities, including writing groups, peer
feedback, and essay writing.
3. Students will revise and polish writing as required.
4. Students will read and analyze professional texts.
5. Students will prepare final copies of essays which meet manuscript requirements.

Students will be evaluated on completion of assignments, full participation in class
activities, and finished, revised essays. Final grades are assigned according to grading
standards published in the course syllabus.

Required Text(s) and/or Materials:
Texts vary according to the individual instructor’s choice of theme.

Supplemental Text(s) and/or Materials:
Handbook

Outline Developed by: English Department Date: May 3, 1994
Outline Revised by: English Department Date: February 15, 2011
You need to create your English 102 Syllabus to align with our standard English 102 syllabus and policies (below) while still reflecting your own pedagogical approach and course theme.

Focus:
The focus of English 102 will be to teach students to craft rigorous, coherent, purposeful writing that is the product of critical reading, analysis, and synthesis of texts.

Revision Policy:
We recognize the importance of teaching writing as a process and take the relationship between feedback and revision seriously. Therefore, an instructor may choose to allow students to revise one graded essay for a higher grade. However, the student should not be allowed to revise an essay repeatedly or revise multiple assignments for a higher grade unless the instructor is using a portfolio system or creates a specific “revision” assignment that asks students to choose one of their essays to revise.

Grade Calculation Guidelines:
At least 75% of a student’s grade in the course will come from the evaluation and assessment 25-30 pages of graded student writing. This includes at least three finished papers. No more than 25% of a student’s grade can be based on drafting, revision, and participation activities such as attendance, participation in discussions or peer review, going to Page One, and completing homework, rough drafts or outlines. Course grades should not be based on improvement or effort, but rather should reflect the extent to which the student’s writing meets the standards set forth in the exit standards for this course.

Length, Formatting, and Citation Guidelines:
All out-of-class essays should be word-processed and be formatted using MLA guidelines.

In-Class Writing:
In-class writing is encouraged but not required.

Out-of-class Writing:
At least three graded out-of-class essays are required. Other assignments (seminar papers, presentations, group projects) are also appropriate, based on instructor discretion.
Types of assignments required:
- Summary
- Analysis
- Synthesis
- Research

Instructors are encouraged to teach the skills above in the order listed. All assignments should be grounded in the exit standards for this course. Attached are sample prompts for the four basic assignment types being proposed along with their grading rubrics.
**English 102 Assignments Overview**

As stated in the common English 102 syllabus, above, instructors have a choice of assignments and themes to teach in English 102. There are four assignments to choose from – and you are required to teach at least three of them, with the Summary assignment being a required assignment. They are presented here, along with sample writing prompts that work with each assignment. You can tailor the assignment to work with your English 102 course theme, but the basics of the assignments need to be adhered to.

**English 102 Suggested Book List**

You may use any texts you’d like for ENGL& 102; however, if you’d like a book to supplement your thematic readings, please consider one from the list below. All prices listed are for new books and before bookstore mark-up. Used books are significantly less expensive.

**Rhetoric/Writing guides:**

*Writing Analytically, 3rd edition*, Rosenwasser & Stephen (Thomson Heinle) ISBN: 0838405096 ($37.00)

*Writing About Literature: A Portable Guide*, Gardner (Bedford) ISBN: 0312412827 ($5.00)

*A Sequence for Academic Writing, 2nd edition*, Behrens, Rosen & Beedles, (Longman) ISBN: 0321207807 ($42.00)

**Handbook:**

*Easy Writer, 2nd edition*, Andrea A. Lunsford (Bedford) ISBN: 0312413181 (about $15.00)
English 102 Summary of an Analytical Text Assignment
This assignment is required for all English 102 classes regardless of other assignments chosen or course theme. NOTE: Instructors may choose to assign summaries of literary texts, media texts etc. Much of this Assignment Outline can also apply to these kinds of summaries.

Purpose of the Assignment
- Insist students distinguish between ideas in the text and their own response to or attitudes about these ideas
- Help students identify the purpose(s) of, and pinpoint and trace the central argument(s) of, a text
- Help students distinguish between naming topics the writer covers and writing what the writer actually asserts about these topics
- Help students improve accuracy and precision while representing and conveying another writer's ideas in their own words
- Help students improve in condensing, in sentence combining, and in economy at the sentence level to make good use of the limited space that summaries allow
- Help students practice appropriate paraphrasing and occasional judicious integration of quotation in MLA form; this includes adequate use of attribution phrases

Task for Student
- Read assigned analytical or academic text actively and closely.
- Identify its purpose(s) and distill its central ideas/argument into a summary written mostly in student's own words.
- Organize and signpost the summary with students' own readers in mind using ample attribution phrases and transitional signals to help readers note and digest the writer's unfolding argument(s).
- Using the MLA in-text citation system, weave in an occasional blended quotation or quoted clauses to tie summary closely to text and to give readers a taste of the writer's voice.

Skills Students Need to Complete Essay and Corresponding Essential Learning Outcomes (ELO's)

To summarize an analytical or academic text, students will need to be able to:

1. To read closely in order to condense and distill content of a text. [FTPM, CTPS, CSE]
2. To write in order to discover the meanings in others’ texts and to test their own comprehension. [FTPM, CTPS, CSE]
3. To develop the skills of writing to communicate ideas to a particular audience. In this class that will include other students as well as the teacher. [FTPM, CSE]
4. To paraphrase, quote, and cite sources according to conventional MLA form [FTPM, CSE]
5. To produce writing that has been revised, edited, and proofread and to submit the work on time. [FTPM, CSE]
Sample Summary Assignments:

1. **The assignment:** We will read two articles: Margaret Spillane's "Is the NEA for everyone?" from *The Progressive*, an opinion-editorial (op-ed) piece about this country’s 1995 debate over federal funding for the arts; and Alice Marquis' "N.E.A Hysteria, on Both Sides" from *The New York Times*, another opinion piece on the same topic. One kind of academic writing asks you to read and digest the ideas of others and then to respond by offering your own considered and supported opinions in response to theirs. That's your task here. Assume your audience hasn't read the article you're responding to. Write a three page essay that summarizes the article briefly but comprehensively and then responds to an element of that article's content, (its thesis, or a supporting idea, or a vivid and extended example, even.) This response will grow into your own thesis and case for it. This is a "hybrid" essay--part summary to prove your understanding of the source text AND an argument of your own with your own thesis about an aspect of art and its relationship to society.

2. **The assignment:** Write a one and a half page to two page, double-spaced summary of either of these two sections in *A Short Guide to Writing About Film*: “Mise en Scene and Realism” (pages 51-61) or “Composition and the Image” and “The Edited Image” (pages 61-70). Your job is to convey to your readers the essence of what Corrigan says in the section you choose. Work to balance including key ideas with condensing the text down to its most crucial content. Most of your summary should be in your own words to demonstrate that you have "mastered" the text you’re summarizing.
**English 102 Analysis of a Text Assignment**

**Purpose of the Assignment**

- Give students the opportunity to critically read and analyze a full-length text.
- Give students the opportunity to broaden and deepen their understanding of a text.
- Provide students with the opportunity to see that there is more than one way to interpret a text.
- Give students practice in formulating and supporting a more complex and non-obvious claim about the text.
- Give students practice in choosing relevant textual evidence and explaining how it supports their argument.

**Task for Student**

- Students will choose one text and write an essay that is organized around the following objectives:
  - Convey the meaning of the text through identifying and presenting relevant evidence and analyzing the text’s main ideas or themes.
  - Construct an argumentative and non-obvious thesis that arises from the interpretation of the text.
  - Create a cohesive analysis of a text.
  - Become aware of how an understanding of a text can help understand the whole work.
  - Make individual choices made during the writing process.

**Skills Students Need to Complete Essay & Corresponding Essential Learning Outcomes**

*Note: list begins with the larger, global outcomes and ends with specific skills needed for the assignment*

A full explanation of the ELO’s can be found at: [https://northseattle.edu/about-north/mission-accreditation#4](https://northseattle.edu/about-north/mission-accreditation#4)

For the Analysis of a full-length text, students will need to be able to…

<table>
<thead>
<tr>
<th>Activity</th>
<th>ELO’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carefully and critically read a full-length text</td>
<td>CT &amp; IL</td>
</tr>
<tr>
<td>Accurately summarize and/or paraphrase.</td>
<td>C &amp; SE</td>
</tr>
<tr>
<td>Engage in various written and/or spoken response to “texts” to aid comprehension</td>
<td>CT; C &amp; SE</td>
</tr>
<tr>
<td>Understand the writing process (drafting)</td>
<td>K- M; C &amp; SE</td>
</tr>
</tbody>
</table>
Write clearly and effectively
Generate clear, grammatically and mechanically understandable prose

Analyze and evaluate the effectiveness of his/her own written work and that of others (e.g. peer review)
Analyze and evaluate his or her own growth as a writer

In addition, students will need specific instruction in how to...
Interpret the text in different ways
Organize a coherent & cohesive analysis around one idea essay around one idea.
Develop a more complex and arguable thesis
Incorporate quotations, summaries and/or paraphrases into essay as support/evidence for thesis
Use the basics of MLA in-text citation.

Clearly explain how evidence supports/develops the analysis

Evaluation
Your grading rubric will be based on the students’ ability to demonstrate the above outcomes and specific instructions.

Sample Prompts/Questions
Your assignment will be based on your course theme, but these prompts might give you an idea of the kinds of assignments that would be appropriate:

1. **The assignment**: Write an essay that analyzes the underlying social messages about gender in either *Bridget Jones’ Diary* by Helen Fielding or *Fight Club* by Chuck Palahniuk. Questions to consider: What are the underlying messages about masculinity and/or femininity in the novel? What do the novel’s depictions of men and women reveal about what is socially *valued* in men/women? What messages about *relationships* between men and women are imbedded in the novels? In what ways do the novel’s messages about gender seem to uphold or reinforce stereotypical gender roles/behaviors? In what ways do the novel’s messages about gender seem to challenge or question these gender roles/behaviors? In what ways do the novel’s messages about gender seem to both reinforce and challenge gender roles/behaviors?

2. **The assignment**: For this paper, you will focus on and analyze a very specific aspect of *Maus* and then address how that specific detail, section, or pattern is related to the graphic novel as a whole. Therefore, I recommend that you begin *small*, focusing in first on a few pages of the text, or even just a significant panel, before you begin addressing the larger questions of the text. After all, the “broader” questions of this text are pretty huge—questions about the Holocaust, family, history, and memory.
3. Though we will follow very specific steps towards **analysis and argument**, the argument of the final paper is finally up to you. Your goal for this paper will be to say something interesting about *Maus*—to have an idea and to develop that idea throughout the paper. You will structure this “interesting idea” as an argument or thesis. The thesis will then allow you to make sure that your essay is focused and well organized.

4. **The assignment:** For this essay, you will develop a complex and compelling claim about *Woman Hollering Creek* and support that claim through textual evidence found throughout the entire book. You will offer your understanding/view of the text, one that is not apparent or factual. Before you sit down to write, you should think about the recurring themes in the stories and which interest you the most. The stories deal with issues surrounding the search for one’s identity, Mexican-American identity, cultural norms, class injustice, traditional gender roles, age, loss of innocence, female sexuality, violence, love, marriage, place (and many more). Think about these ideas in terms of their significance to the understanding and purpose of these women, their stories, their identities.

5. **The assignment:** It is your job to provide a specific and accurate argument and analysis based on one idea. There is no minimum for how many stories you need to use, and you should not attempt to include every one. However, you want to make sure you cover a range of narrators and their experiences to provide your reader with enough evidence to support your claim. You need to balance summarizing, quoting, and responding and make sure your analysis is leading back to the significance of the text as a whole.

6. **The assignment:** write a 3-4-page essay making a specific assertion about a cultural message you have gathered by examining 3-4 magazine print advertisements together. More specifically, you will analyze the cultural message behind how the collection of ads portray or define a particular social group, societal ideal, or institution. Your essay will need to include description and analysis of the ads to support your assertion about the cultural message. Whichever topic you choose, you must be able to provide concrete details and evidence from the ads for the claims you make in your analysis. You will need to include copies of the ads you select for your essay. **A Few Suggested Topics:** **Social Group:** How is a particular social group portrayed in the ads (i.e. teenagers, generation Y, the elderly, mothers, fathers, gays and lesbians, working class, African-Americans, or other social groups based on race/ethnicity, class, gender, age, sexual orientation, etc)? **Societal Ideal:** How are ideals such as patriotism, success, social consciousness, happiness, love, etc. defined in the ads? **Institutions:** How are institutions such as family and marriage depicted in the ads? What male or female images (of a particular demographic such as age, class, etc) are encouraged? (i.e. young males in their twenties, elderly women, etc.) What particular lifestyle or value system is being promoted for a certain demographic? For example, how is “hip” or “cool” marketed to today's teens? How do the ads define a desirable lifestyle for twenty- or thirty-somethings?

7. **The assignment:** In *The Handmaid's Tale*, Margaret Atwood allows her readers to understand her themes and social commentary through the characters in the novel, primarily by letting us watch them act in their roles and place in Gilead society. By bearing witness to these different characters, we begin to see their significance and how they have come to represent desired and undesired social roles. Your job on the page is to interpret and analyze a character’s identity in order to present your claim
about who he or she is and/or how he or she is different from what Gilead society has imposed. Some questions to ask: What defines my character’s identity? What characteristics make up that identity? Were these characters different in Pre-Gilead society? Where would my character fit into our society? Why and how? What are desired traits and undesired traits? Why? Who is my character underneath his or her imposed identity? What does he or she want? The answer to one or many of these questions should lead you to your thesis statement. Your thesis should consist of a statement that shows you have critically examined this character. Your thesis statement needs to be arguable – something one could easily agree or disagree with. It cannot be something that is apparent or factual in the book. The thesis should lead you to analyzing characters’ actions and exchanges. Let direct quotes and your responses prove what you are saying about your character. You will not be able to cover all your character's experiences, nor should you. Pick the most essential moments from the book.
English 102 Synthesis of Multiple Texts Assignment

Purpose of the Assignment

- Give students practice finding a meaningful relationship between two or more texts;
- Help students understand how to trace and analyze a specific theme, point, technique, strategy, or stylistic element in more than one text;
- Help students arrive at a deeper or new understanding of the topic, of the texts, and of how these relate to a larger social context.

Task for Student

Students will choose two or more texts and write an essay that is organized around the following objectives:

- Convey the meaning of each text through identifying and presenting relevant evidence and analyzing the text’s main ideas or themes;
- Construct an argumentative and original thesis that arises from the intersection of multiple texts;
- Create a cohesive analysis of multiple texts;
- Examine how your own ideas are formed through identifying patterns and connections across texts.

Skills Students Need to Complete Essay & Corresponding Essential Learning Outcomes

*Note: list begins with the larger, global outcomes and ends with specific skills needed for the assignment

A full explanation of the ELO’s can be found at: https://northseattle.edu/about-north/mission-accreditation#4

For the Synthesis of Two of More Texts Essay, students will need to be able to . . .

Carefully and critically read (possibly) a variety of texts (television, film, ads, literature, essays, etc.).
Accurately summarize and/or paraphrase.

Engage in various written and/or spoken response to texts to aid comprehension.

Understand the writing process (drafting).

Write clearly and effectively.

Generate clear, grammatically and mechanically understandable prose.
Choose language and diction appropriate for someone

ELO’s
Critical Thinking;
Information Literacy
Communication and Self Expression
Critical Thinking;
Communication and Self Expression
K-M; Communication and Self Expression
Communication and Self Expression
Communication and Self Expression; K; S&A-S
Communication and Self Expression
reading a synthesis essay: instructor, peers, others familiar with texts being synthesized.  
Analyze and evaluate the effectiveness of his/her own written work and that of others (e.g. peer review).  
Analyze and evaluate his or her own growth as a writer.  

**In addition, students will need specific instruction in how to…**  
Find a thread that connects multiple texts. Threads should establish meaningful relationships – not just obvious comparisons and/or contrasts.  
Organize a coherent & cohesive essay around an idea rather than merely a list of similarities or differences  
Develop a clear, arguable thesis  
Incorporate quotations, summaries and/or paraphrases into essay as support/evidence for thesis  
Use the basics of MLA in-text citation  
Clearly explain how evidence supports/develops the analysis  

**Critical Thinking;**  
**Communication and Self Expression;**  
**Synthesis and Application of Knowledge**  
**Information Literacy**  
**Critical Thinking;**  
**Communication and Self Expression;**  
**Information Literacy;**  
**Communication and Self Expression;**  

**Evaluation**  
Your grading rubric will be based on the students’ ability to demonstrate the above outcomes and specific instructions.  

**Sample Prompts/Questions**  
Your assignment will be based on your course theme, but these prompts might give you an idea of the kinds of assignments that would be appropriate:  

1. **The assignment:** You will synthesize your analysis of primary sources with support from secondary sources. First, choose a group of print advertisements (at least 3 ads.) to analyze—these will be your primary sources. You can choose a specific ad campaign or simply a group of ads with a common pattern. Your analysis should address the underlying messages about social values, behaviors, and/or relationships implicit in the ads. For support, you will be using the readings/films we have discussed in class as secondary sources to help you analyze the ads.  
2. **The assignment:** You will write a synthesis essay in which you look at how two authors/filmmakers treat the same theme or idea. You will make an assertion about what new insights you’ve gained about the theme by examining the two texts together,
using specific examples from the texts to support your thesis. Sample themes you might consider: family, dual identity, social identity, individual vs. group identity, displacement, coming of age/loss of innocence, privilege/oppression, overcoming obstacles, impact of war, searching for purpose/meaning in one’s life, finding love, etc. With each of these themes, you’ll need to identify a more specific question to focus your synthesis of the two texts. For example, instead of group vs. individual identity as a general topic, try to identify a more specific question such as: **How do various characters negotiate their individual identities with expectations of their community?**

3. **The assignment**: The goal of this essay is to explore a relationship between **two** of the texts that we are reading or watching (Snow Crash, Blade Runner, “Search Engine,” and “I, Robot . . . You, Jane.”) You will want to focus on a **theme or a major concern** inherent in each of the texts. As we discuss these texts in the next few weeks, make sure to continue to take notes on specific issues that they raise so that you can decide how to focus your essay. The synthesis essay should **thesis driven** — its energy and organization comes from the **original thesis** that you compose. The thesis a) constructs an argument about the relationship between the two texts and b) answers the question, “So what?” or “Why do we care?”

4. **The assignment**: The lens essay uses one text to shed light on another in order to show readers something they would not have been able to see if they had examined the texts in isolation. For this assignment, you will use one of the following academic sources as a lens for shedding light on Dreger’s One of Us in 3-5 pages:
   - Leslie Fielder, Freaks: Myths and Images of the Secret Self
   - Allison Pingree, “The Exceptions that Prove the Rule: Daisy and Violet Hilton, the New Woman, and the Bonds of Marriage”

Your aim is to synthesize your understanding of the argument in your chosen academic source with your interpretation of a specific passage, case study, or idea in Dreger’s book in order to create an argument you could not have made through close reading of Dreger alone. You seek to inform your readers, to open up Dreger’s stories about abnormal bodies in new ways — and, in doing so, to help your readers see the potential for producing critical readings of texts like Dreger’s. In order to be successful at this assignment, you will have to narrow down and select threads in both your lens essay and in Dreger’s book. From your lens source, you want to select an idea, a term, a concept, or a piece of the argument that you can apply to a thread in Dreger. Additionally, you won’t have the space to write about all of Dreger’s argument. Instead, you need to focus on a particular case she considers or a passage from her book—most likely, you will be concentrating on less than a single chapter of the Dreger book for the bulk of your analysis. Lastly, let me remind you that your paper should be **thesis-driven**. That is to say, it should search for links between materials for the purpose of constructing a thesis or theory about their relationship to each other. Your thesis should be a disputable claim that is proven through your use of specific evidence in the form of MLA-style in-text citations, around which you incorporate the characteristics of PIE structure (point/purpose; integrate; examine/ evaluate/ explore/explain) or the report + interpret structure. Furthermore, your thesis should feature prominently in the introduction of your essay and organize the development of your body paragraphs.
5. **The assignment:** You have read Lucy Grealy’s memoir *Autobiography of a Face* and several secondary sources related to it, including
- excerpts from Ann Patchett’s memoir *Truth and Beauty*
- a radio interview Ann Patchett gave
- one interview Lucy Grealy herself gave
- one other outside source relevant to *Autobiography of a Face*
- Jonathan Sinclair Carey’s academic article “The Quasimodo Complex: Deformity Reconsidered” in *Tyranny of the Normal*
- at least two responses to Carey’s article from *Tyranny of the Normal*

In 5-7 pages, I would like you to construct a conversation between Grealy’s primary text and at least three of these secondary sources. As you bring these texts into conversation with each other, be guided by the following questions: What are the crucial points of overlap between the texts? What points do certain sources seem to agree on? What points do certain sources seem to disagree on? Where are the places where nuanced or mixed ‘feelings’ between the texts are likely? Rather than attempting to cover all the points of agreement or disagreement, you will be asked to select a couple of points to use as threads that drive some thesis you have about the relationship of the texts to each other. You may include your own reaction to these texts in the form of your own agreements, disagreements, or mixed feelings, and you are certainly allowed to use your own experience or draw on your own awareness of social issues as a way into discovering the complexity of the driving forces behind these texts, but the body of your paper should focus primarily on analyzing quotes or examples in PIE structure and seeking out points of connection in the texts.

Because you are trying to weave together several sources in this paper, the body of your paper should be organized by theme, point, similarity, or aspect of the topic, rather than by source. It will be impossible to create the kind of conversation this assignment demands if you treat sources separately or produce one body paragraph about each secondary source. **This is not a research paper about each source; your goal is to tell a story or present a theory about the relationships four of these sources have to each other.** Your body paragraphs will have to be organized by ideas and treat sources in some combination with each other. Your organization will be determined patterns you see in the material you are analyzing.
English 102 Research Project Assignment

Purpose of the Assignment

- To introduce students to a limited, focused research process
- To teach students to find sources using various search tools including library databases
- To reinforce skills of synthesis as students gather information from a variety of sources for a well-informed, balanced examination of a topic
- To give students tools to evaluate sources and information
- To review MLA in-text and works cited documentation style

Task for Student

Prepare an annotated bibliography or research paper that meets the following objectives:

- Pick a topic that meets the topic/scope requirements of the assignment.
- Conduct a focused research on that topic using a variety of search tools including periodical databases.
- Evaluate and gather materials from a variety of reliable sources for an informed examination of the topic.
- Learn the distinctions between different types of sources and the strengths and limitations of each source type (primary vs. secondary sources, scholarly vs. popular articles, etc.).
- Keep careful notes of the sources you gather, jotting down all necessary bibliographic information and distinguishing between direct quotations and paraphrases in your note-taking.
- As you read through each source, identify and accurately summarize the points that are most relevant to your topic (without taking any points out of context).
- Organize the researched information into an arguable thesis for a meaningful synthesis.

Skills Students Need to Complete Essay & Corresponding Essential Learning Outcomes

*Note: list begins with the larger, global outcomes and ends with specific skills needed for the assignment

For the Research Project assignment, students will need to be able to...

Carefully and critically read (possibly) a variety of texts
Accurately summarize and/or paraphrase.

ELO’s
CT; IL
C & SE
Engage in various written and/or spoken response to texts to aid comprehension
Understand the writing process (drafting)
Write clearly and effectively
Generate clear, grammatically and mechanically understandable prose
Choose language and diction appropriate for the purpose and audience
Analyze and evaluate the effectiveness of his/her own written work and that of others (e.g. peer review)
Analyze and evaluate his or her own growth as a writer

In addition, students will need specific instruction in how to...
Conducting focused keyword searches using library databases and other search tools
Evaluate the credibility and relevance of each source
Distinguish between the various types of sources and understand the limitations of each type of source (i.e. newspaper, website, academic journal article, etc.)
Arrive at a thoughtful synthesis of the research materials
Develop a clear, arguable thesis
Incorporate quotations, summaries and/or paraphrases into essay as support/evidence for thesis
Clearly explain how evidence supports/develops the analysis
Use source materials ethically to avoid plagiarism
Use the basics of MLA in-text citation & Works Cited page

Evaluation
Your grading rubric will be based on the students’ ability to demonstrate the above outcomes and specific instructions (see attached sample rubric). For a breakdown of the general outcomes, please refer to our English Department Manual, pages 199-201.

Research Assignment Sample Prompts

1. During our course, we are examining the various subcultures that define this generation of youth in an increasingly global society. For our second formal assignment, we will conduct a research project about a particular segment of contemporary youth cultures that you think is important to include for an in-depth study of subcultures, trends, and issues that impact our younger generation today. Your objective in this research project is to identify, find, and synthesize the research materials about a particular segment of contemporary youth cultures that would help us further extend our dialogue beyond what has been discussed in our Youth Subcultures anthology and other course readings. You’ll present the information you gather in your research in an Annotated Bibliography, which will be the final product of your research process (due during week 8).
2. For your final research project, you have already done original research into your chosen form(s) of media (your primary sources) and have also researched 3-5 secondary sources (at least 3 academic ones). In addition, you have completed your analysis and synthesis/analysis papers, which are good models for synthesizing primary and secondary sources as well as conducting an analysis of media. Now your assignment is to write an essay which synthesizes your primary and secondary sources in order to support your analysis. Again, you will be analyzing patterns of how your chosen form of media reflects/shapes social behaviors, values, and/or relationships.

3. Throughout the quarter, we have been examining the content of other people’s personal archives. You will now focus on your own archive, gathering information about and analyzing your own culture or subculture.

The Annotated Bibliography will allow you to gather and comment on outside sources related to your subculture. These sources will include both library sources (such as reference books and articles from the library database) and, potentially, interviews and other sources that draw on your personal archive. You must have 8 sources for the Annotated Bibliography, but the final paper (6-7 pages) only needs to employ 6 of these sources.

4. You will write an essay contributing to a larger conversation going on in some part of society. Remember, your topic must come from an idea presented in The Handmaid’s Tale. Think about what aspects and/or themes interest you the most. Think about how you can relate what happens in the book to what is happening in our society. What do you have personal investment in?

The focus of your essay should be your own ideas. (The point of this paper is not merely to report information.) Your essay will explore some question/problem/issue that allows you to develop a complex claim and contribute information and ideas. The research should guide you into the paper and give you substantial facts, concrete evidence to work with, and different opinions and voices to respond to. You will need to find primary and secondary sources . . .

For your final paper you should cite a minimum of four sources - two primary and two secondary. Undoubtedly, you will need to look into many more sources to get a feel for what people are saying about the issue and to make sure the sources you do quote are representative, especially significant, or for some other reason worthy of inclusion in your paper. When you write, consider who your audience is, the context for your essay, and what your purpose is in writing. For example: What does my audience want to know? Why? What can they gain? Remember to ask yourself all sorts of questions while conducting your research and in the beginning stages of this essay. A place to start is to have a list of questions you have about your topic. Conduct research and find sources that will help answer your questions. You should make sure your topic is narrow enough to really explore in that space. Remember, you are not reporting back on a conversation going on somewhere else, but asserting yourself into that conversation. Write something valuable that you think benefits the conversation you’re now part of.
English 102 Sample Syllabus

ENGLISH 102: COMPOSITION
TOPIC FOR COURSE: Media Images in Popular Culture

Instructor: Diana Ma
Office: IB 2308A
Office phone #: 934-4583
E-mail: diana.ma@seattlecolleges.edu

COURSE PURPOSE, DESCRIPTION, AND GOALS:
Welcome to English 102! This is a reading, writing, and discussion intensive class and may seem overwhelming at first, but all the assignments will be broken down into specific, manageable steps throughout the course, so take a deep breath and try not to panic! We will be following a specific theme throughout this course, “Media Image,” and all your papers, including the research project will involve topics that fall under this general theme. How you choose to break down the theme of media image into your own individual research is up to you. In this course, we will explore media images in popular fiction, news media, advertisement, television, film, and music. The emphasis of this exploration will be on how media images of women, people of color, lesbians and gays, and working class people become exploited and marginalized. Again, the direction you choose to take your individual research on this broad theme will be up to you. Throughout the quarter, I hope you will actively engage in dialog with me and your fellow students so that we can look forward to an exciting and productive class!

AMERICANS WITH DISABILITIES ACT:
If you need course adaptations or accommodation in the classroom because of a disability, if you have emergency medical information to share with your instructor, or if you need special arrangements in case the building must be evacuated, please inform your instructor at once.

TEXTS:
Writing Research Papers, James D. Lester
The World Is a Text, Jonathan Silverman and Dean Rader
Bridget Jones’ Diary, Helen Fielding
Fight Club, Chuck Palahniuk

COURSE OUTCOMES/LEARNING OBJECTIVES:
- To read critically in order to analyze, discuss, evaluate and respond to texts.
- To write in order to discover the meanings in the texts of others.
- To write in order to discover one’s own ideas in relation to the texts of others.
- To develop the skills of writing to communicate ideas to a particular audience.
- To develop students’ ability to paraphrase, quote, and cite sources according to conventional MLA form, and to integrate source materials smoothly into their own words in order to add support and emphasis to their own writing.
- To work in small groups on a variety of activities.
To take responsibility for producing writing that has been revised, edited, and proofread and to submit the work on time.

To help students to continue developing their voices as writers.

NSC Essential Learning Outcomes (ELO’s):
--Critical thinking and problem solving
--Communication and self expression

ASSIGNMENTS:

Grading Policy:
Class Participation: 10%
Summary/Responses: 10%
Analysis Essay: 20%
Synthesis/Analysis Essay: 20%
Final Research Paper: 30%
Research Assignments: 5%
Final Research Presentation: 5%

Attendance: After four absences, your participation grade will be affected. Excessive tardies (more than four) will also affect your participation grade. Please note that if you come into class after I finish taking attendance, it will be counted as a tardy. If you come into class after I take attendance, it is your responsibility to let me know after class or at a convenient moment so that I can mark you as present. If you need to leave class early for any reason, please clear it with me first. Communication is important, so if you must miss class for a valid reason, please discuss your circumstances with me as soon as possible. Also, if you miss class, it is your responsibility to meet with me or contact your classmates to get caught up.

Class Participation (10%): Active participation in class discussion, activities, and peer workshops is an important part of this class. This grade will be based on self-evaluations, my observations of your participation, and attendance. In order to participate in class discussions and activities, you will need to complete the assigned readings. Also, as a reminder, please turn off or silence cell phones before coming to class. Texting is not allowed in class as it is a distraction. Laptops can be a distraction as well and are not allowed unless you have accommodations. Laptops, however, will be allowed for use during the final presentation.

Summary/Responses (10%):
You will be required to write one typed summary/response paper for each of the first five units. A summary/response paper for unit six can be used to make up for a missing or low summary/response grade but is not required. The summary/response papers will be based on readings and will be due on the same date readings are due (see course schedule). Please refer to the “Directions for Summary/Responses” for a specific list of readings for each unit. Please note that doing all the readings will be necessary to participate in the class discussions and activities. Anyone who has not done the readings will be asked not to participate in the day’s discussion or activity, and this will affect your participation grade. No summary/response papers will be accepted late! The purpose of the summary/response papers is to help you prepare for class discussions and activities. Thus, no e-mail
submissions of these papers will be accepted, and I will not take the papers if you simply drop them off and leave. Simply put, you must be present for discussion on the day summary/response papers are due in order for me to accept them.

Essays (70%): There will be three essays for this course. The first essay will be a 3-5 pg. Analysis Essay (20%) that will be based on the Unit One’s theme of reading gender in popular fiction. The second essay will be a 4-6 pg. Synthesis/Analysis Essay (20%) will be based on Unit Three’s theme of advertising and will require a synthesis of course readings. These first two essays are meant to develop skills and be models for the final essay. The final essay will be a 6-8 pg. Final Research Paper (30%) based on your own research into media. Assignment sheets for each essay will be given on the date indicated on the course schedule.

Research Assignments (5%). Your final research project is comprised of many components. In addition to the final research project and works cited page, you will be required to turn in four research project assignments: project proposal with working thesis (1%), working annotated bibliography (2%), working journal of notes (1%), and working outline (1%). Even though all these components of the final research project have different due dates, all project assignments must be saved and turned in again with the final research paper. An assignment sheet for the research assignments will be given on the dated indicated on the course schedule.

Final research project presentation (5%): This is simply a presentation of your final research project. I advise you to be as creative as possible. This is always the most difficult assignment to evaluate. While I respect the fact that some people dread public speaking, it is, nonetheless, a skill that will be useful to you not only in your academic career but in your life in general. However, I would suggest to those shy about public speaking that you find a creative way to use props and mixed media presentations to limit the amount of time you actually speak, which does not mean that you can simply show a video for your presentation. Also, it is absolutely important that you present on the day for which you are assigned. Time for presentations will be precisely divided during the last two weeks of school. Failure to show up and present on your assigned day may mean that you will not have a chance to present and thus lose all your presentation points.

Paper format. All drafts of papers and research project assignments (except for the journal of notes and outline) should be typed and double-spaced with approximately a one-inch margin and standard font and type size (12pt. works well).

Evaluation of papers and research project assignments. Rubrics (evaluation criteria with point breakdown) will be handed out as each paper and project is assigned.

Peer Workshop Days: Peer workshops on your essays are each spread over two days and are very important (check course schedule for dates). I will take these workshop days into strong consideration when calculating participation grades.
Readings. Readings will be from *Ads, Fads, and Consumer Culture*, *Writing Research Papers* and *The World Is a Text* and should be read BEFORE the class day noted on the syllabus. For convenience sake, the texts will be abbreviated AFCC, WRP and WIT in your course schedule. Also, I may occasionally assign Xeroxed handouts to be read for homework. Doing the reading will be essential to participate in the in-class writings, group work, class activities, and discussions.

Late assignments: Late papers (except for the final research paper) will be deducted 5% for each class day it is late for a maximum of a 10% deduction. Any essay turned in after the time the class meets will be considered late. After one week past the due date, I will no longer accept late papers. Final research papers will not be accepted late. Research project assignments (project proposal with thesis, working annotated bibliography, journal of notes, and paper outline) can be turned in late for half credit, but I will not accept them after one week past the due date. However, I will expect that all research project assignments, whether or not they were initially turned in on time, will be completed before you turn in the final project. Naturally, if a documented emergency keeps you from turning in a paper on time, we can discuss your circumstances. I will determine what constitutes an emergency, but emergencies, by my definition, do not mean computer problems, jobs, writer’s block, etc. If you cannot make it to class due to an emergency, you may e-mail me either Rough or Final Drafts no later than the start time of the class on the day the assignment is due, and I will decide whether or not to accept it. However, if you want feedback on a draft, please meet with me in person to discuss it—I find this to be much more effective than getting feedback via email. Again, no late summary/responses will be accepted late for any reason.
English 102 Sample Summary Assignments

Summary Exercise 1.

1. Using the notes provided in the skill folder as a guideline, write a 200-word summary of The Metamorphosis.

2. Underneath that paragraph, reduce your summary for #1 into a 100-word summary of The Metamorphosis.

3. Underneath your summary for #2, write a few sentences explaining how you decided what take of out #1 in order to arrive at your final answer for #2.

Summary Exercise 2.

1. In a .doc, .rtf, or .pdf file, summarize the following paragraph from Dreger’s One of Us by attending to the paragraph’s main idea, argument, conclusions, and significance as your skill folder on summary and paraphrase from Week 2 indicates. Attempt a summary of around 50 words.

   In the United States, conjoinment might be especially challenging because American culture equates individualism with independence, and interdependence with weakness. In the United States, it seems as if only children can be physically dependent on others without shame, without risk of being seen as enjoying less than full personhood. (And even in that case, cultural norms limit the extent to which children can be physically dependent without risk of shame; many people frown on the idea of children sharing their parents’ bed or nursing beyond early infancy.) The ‘right’ to individuality represents one of the most persuasive American mores. If someone objects to an American’s decision to buy an SUV or a ‘breast job’—purchases that could be seen as wasteful and selfish uses of common resources—the typical (and typically successful) defense is an assertion of the buyer’s right to individuality. To be true to yourself as an American, you must show yourself to be different, separate, distinguishable from all others. Being an individual in the United States does not mean being an integrated member of a community, as it does in some cultures—cultures where conjoinment might be easier to live with for precisely this reason. (32)

2. In the same file, paraphrase the following paragraph from Dreger’s One of Us by focusing on her line of reasoning and how she develops her argument. Once again, consult our skill folder on paraphrasing and summarizing from Week 2 for the differences between the two skills.

   By juxtaposing the stories of Perla Ovitz and Charles Byrne, I also mean to show that the involvement of scientific and medical professionals in the examining or displaying of people with unusual anatomies unfortunately does not guarantee conformance with the noblest values of biomedicine. Professionals may not always have the patients’ or subjects best
interests in mind. Indeed, because biomedical professionals are often concerned with the prevention and normalization of abnormal anatomies, their relationship to people with such anatomies may contain an unresolved tension, perhaps even an irresolvable conflict. A person with unusual anatomy often sees her anomaly as an integral and valued aspect of who she is, even if it causes physical or social change for herself or others. How, then, can the biomedical profession accept that individual and her complex claims about her self, while at the same time using her to figure out how to remove or prevent further instances of that valued aspect? It’s a tough position for both parties. (117)

Summary Exercise 3.

Complete both portions of this assignment and upload your responses as ONE .doc, .pdf, or .rtf file in its appropriate dropbox by Sunday, February 20 at 5:00 pm.

1. Summarize *Autobiography of a Face* in one page. In your response, remember to focus on the author’s main idea (the problem she raises or the purpose of the text); the argument she makes or the connection she draws (if there is one); the conclusions, insights, or recommendations that arise in the text; and the importance, significance, or implications of the text. You are allowed to quote from the text in your summary. The summary should set up in a way that makes sense and be organized into multiple paragraphs (probably two). It should conform to MLA style and the characteristics of good summary in your notes.

2. Take your one-page summary of *Autobiography of a Face* and condense it into a one-paragraph summary of the memoir. Keep information about each of the four requirements (main idea, argument, conclusions, importance) in the paragraph, but reduce the amount of space or detail you devote to each requirement to have only the most important or necessary information in your summary.

Summary Exercise 4.

You have just learned and practiced how to evaluate online sources, and got a great review of how to compose MLA-style works cited citations in this week's skill folder. Now, put these skills to practice:

We know that Lucy Grealy got pretty famous for writing *Autobiography of a Face* before she died, from reading Ann Patchett's afterword in Grealy's memoir, from the passages of Patchett's *Truth and Beauty*, and from the interview Patchett gave on NPR. In fact, Grealy gave a bunch of interviews herself-- in print, on the radio, on video; she was all over the media when her book came out. I think that reading and listening to what Grealy had to say for herself about her fame and her approach to writing *Autobiography of a Face* can give us bigger or deeper insights into the text.

For this assignment, find two sources related to *Autobiography of a Face* utilizing the skills you have learned from this week's information literacy folder.
The first source should be an interview that Grealy gave before she died-- it can be in a newspaper or magazine, an audio file, a video on a site like youtube-- anything. **But make the interview you pick the most insightful or interesting interview you can find.** This will mean that you'll probably have to find a couple of interviews and use your skills at evaluating web sources to determine which ones are the best for your purposes.

The next source you locate should be found using one of the following concepts as part of your search terms-- "Ewing's sarcoma," "Suellen Grealy," "body memoirs," "Autobiography of a Face" book reviews," "illness memoirs," "facial disfigurement." **Again, find the most interesting, relevant source that you can contribute to our understanding of Autobiography of a Face.** Tip: You may have to add search terms to narrow down your results, such as "illness memoirs + Grealy" or "book reviews + Autobiography of a Face" etc.

Once you've made your choices, complete Summary Exercise 4, in which you:

1. Create a full MLA-style citation for each source.

2. Follow each citation up with a quick, 100-word summary of that source.

3. Additionally, for your non-interview source, complete an ABCD analysis based on what you've learned in this week's skill folder and cut and paste that complete ABCD form into your submission document.

Submit your last summary exercise to the appropriate online dropbox by Sunday, February 27 at 5:00 pm.
English 102 Sample Analysis Assignment

Metamorphosis Analysis Paper: Make a Non-Obvious Argument

You will write a 3-4 page paper about The Metamorphosis which convinces your reader that your particular understanding of the novella is valid and leads them to share your understanding and assessment of that work. In particular, your task is to analyze The Metamorphosis in such a way that you make an argument that would not be fully obvious to a reader with a surface acquaintance with the text.

You may write about any 'threads' or topics concerning The Metamorphosis that you like, as long your argument goes beneath the surface somehow and makes an interpretive leap. For instance, you could argue that things might appear to be a certain way in the story but that actually another meaning is more true on closer inspection. You might suggest a particular character or detail may not seem important on the surface, but is really integral to the story's meaning based on your analysis.

In other words, you can argue for any particular interpretation or meaning you want, as long as you back it up with evidence, achieve the characteristics of good analysis from your notes, and push beneath the surface or beyond the obvious with your idea.

Your paper will need to conform to the good characteristics of analysis as covered in your class notes. This includes developing a thesis that can lead and dictate the organization of the rest of your paper, focusing on threads rather than trying to cover everything, and doing more than summarizing the text.

To succeed at this assignment, it will be necessary to use specific details and quotations as evidence from the work you choose. You should paraphrase and summarize material according to your class notes, and your paper will be expected to conform to MLA style (Lunsford 226-231) and should also include a works cited page for The Metamorphosis (see Lunsford 206).

Characteristics Your Paper Will Be Graded On:
Paragraph form (Intro, Body Paragraphs, Conclusion)
Unified and Coherent Paragraphs
Explicit Thesis Statement (makes a disputable claim about The Metamorphosis)
Good Characteristics of Analysis
  Avoids simple summary
  Focuses on select, key elements rather than generalities
  Uses specific details for evidence
  Uses the present tense for analysis
Good Grammar, Punctuation, and Conventions
  Proper MLA throughout
  Reporting and Interpreting
English 102 Sample Synthesis Assignment

Autobiography of a Face Paper: A Conversation of Sources

You have read Lucy Grealy’s memoir *Autobiography of a Face* and several secondary sources related to it, including
- excerpts from Ann Patchett’s memoir *Truth and Beauty*
- a radio interview Ann Patchett gave
- one interview Lucy Grealy herself gave
- one other outside source relevant to *Autobiography of a Face*
- Jonathan Sinclair Carey’s academic article “The Quasimodo Complex: Deformity Reconsidered” in *Tyranny of the Normal*
- at least two responses to Carey’s article from *Tyranny of the Normal*

In 5-7 pages, I would like you to construct a conversation between Grealy’s primary text and at least three of these secondary sources. As you bring these texts into conversation with each other, be guided by the following questions: What are the crucial points of overlap between the texts? What points do certain sources seem to agree on? What points do certain sources seem to disagree on? Where are the places where nuanced or mixed ‘feelings’ between the texts are likely? Rather than attempting to cover all the points of agreement or disagreement, you will be asked to select a couple of points to use as threads that drive some thesis you have about the relationship of the texts to each other. You may include your own reaction to these texts in the form of your own agreements, disagreements, or mixed feelings, and you are certainly allowed to use your own experience or draw on your own awareness of social issues as a way into discovering the complexity of the driving forces behind these texts, but the body of your paper should focus primarily on analyzing quotes or examples in PIE structure and seeking out points of connection in the texts.

Because you are trying to weave together several sources in this paper, the body of your paper should be organized by theme, point, similarity, or aspect of the topic, rather than by source. It will be impossible to create the kind of conversation this assignment demands if you treat sources separately or produce one body paragraph about each secondary source. **This is not a research paper about each source; your goal is to tell a story or present a theory about the relationships four of these sources have to each other. Your body paragraphs will have to be organized by ideas and treat sources in some combination with each other. Your organization will be determined patterns you see in the material you are analyzing.**

Let me finally remind you that your paper should be thesis-driven. That is to say, it should search for links between materials for the purpose of constructing a thesis or theory about their relationship to each other. Your thesis should be a disputable claim that is proven through your use of specific evidence in the form of MLA-style in-text citations, around which you incorporate the characteristics of PIE structure. Furthermore, your thesis should feature
prominently in the introduction of your essay and organize the development of your body paragraphs.

Approaches you might consider:
- How some of interviews force you to read against Grealy’s memoir
- How Carey’s formulation of the Quasimodo complex may or may not work as a lens for reading Autobiography of a Face
- How Grealy’s and Patchett’s memoirs explore the same idea, either similarly or differently
- How Grealy’s and Patchett’s memoirs are opposed to each other in some way
- How different sources treat deformity
- How the body functions across several sources

First draft due for peer review Wednesday, March 2 at 9:00 am.

Final draft due to its dropbox with supporting materials Monday, March 7 at 9:00 am.

**Characteristics Your Paper Will Be Graded On:**
- Paragraph form (Intro, Body Paragraphs, Conclusion)
- Unified and Coherent Paragraphs
- Explicit Thesis Statement that drives the body (addresses the texts you are analyzing, presents the story or theory you put forward about them, and answers the ‘so what?’ question)
- Good Characteristics of ‘Synthesis’ Assignments
  - Shows understanding of all texts
  - Creates a dialogue between the texts
  - Evaluates information and its sources critically
  - Treats sources in combination
  - Maintains the characteristics of good analysis (avoids too much summary; focuses on threads; uses quotes, details, and examples for evidence)
- Good Grammar, Punctuation, and Conventions
  - Proper MLA throughout
  - Reporting and Interpreting / PIE Structure
**English 102 Sample #1 Research Project Assignment**

**Follow-the-Source Assignment**

**Overview:**
This Follow-the-Source assignment requires you choose an academic article on a scientific topic (published in a reviewed journal or other reputable source) that you're interested in. Then, you will follow that article to see which other articles or books cite it. You will be evaluating how well the secondary publications used the original source. The writing assignment has five different parts:

1. Selection and summary of the Original Article or research study (1 page)
2. Selection and summary of a source that uses the original article well (1 page)
3. Selection and summary of a source that does not use the original article well (1 page)
4. Selection and summary of a source that uses the original article in an unexpected or unusual way (1 page)
5. Reflection on the research process (1 page)

What is the purpose of this assignment? Good question. It's to teach you how to do focused research for a particular purpose. In addition, it's a way for me to assess if you're able to determine whether or not research material is used effectively and appropriately (checking those critical thinking skills). And, it's practice on staying organized and following precise instructions. As you move on through your school and work life, you'll have to assemble information and analyze it -- and this is a way of teaching you how to do that in writing.

**The Details:**
For each of the five parts of this assignment there are specific content and formatting requirements. For clarity, please clearly label each section (and each part of each section!) of your paper. In total, this assignment will be approximately five pages long (about 1 page per section).

1. **Original Article:** This should be a one-full-page summary (about 300-350 words) of the Original Article or research study that you chose to follow. Assume your audience is somebody who has not read the article/study and is not at all familiar with the subject matter. Your purpose in writing this summary is to give the reader the main idea as well as the highlights (identify the major examples the author uses). Remember: summaries are to be as objective as possible and should not include any of your own thoughts, responses, or critiques. Include the bibliographic information for the original article/study you chose (always use MLA citation style for this class, please).

2. **Source #1: Source that Uses Original Article Well:** This section should contain the bibliographic information of a source (article, book, blog, etc.) that cites or refers to your Original Article -- and does it well. We'll refer to this source as Source #1. What do I mean by "does it well"? Well, think about what you've been reading about in our
books about how sources are used (specifically, think about what you've been reading in *Lies, Damned Lies, and Science*). To use an Original Article well (or appropriately), Source #1 must:

--properly cite the Original Article (so as not to plagiarize)
--introduce, put into context, and accurately summarize the Original Article so that the reader has a clear and thorough understanding of what the Original Article says and why Source #1 has chosen to cite it
--use any statistics from the Original Article ethically and in a meaningful way
--apply the content of the Original Article in a way that enhances, supports, and furthers the purpose of Source #1
--have chosen to cite the Original Article because the Original Article is current, authoritative, objective, and accurate. If the Original Article is not current, authoritative, objective, and accurate, then Source #1 points out why the Original Article was used despite not being up to par.

You need to list the bibliographic information for Source #1, and then follow it with a brief summary of Source #1 (3-5 sentences). Then, launch into a thorough analysis and explanation of how and why Source #1 was chosen as an example of using the Original Article well (minimum of one full page of about 300-350 words).

3. **Source #2: Source that Uses the Original Article Poorly:** This section should contain the bibliographic information of a source (article, book, blog, etc.) that cites or refers to your Original Article -- and does it poorly or inappropriately. We'll refer to this source as Source #2. What do I mean by "does it poorly"? Basically, to use an Original Article poorly or inappropriately, Source #2 must:

--improperly cite the Original Article (or possibly plagiarize the information)
--drop information from the Original Article in without introduction or context so that it's unclear what the Original Article is about and/or how the Original Article connects to the point of Source #2.
--use statistics from the Original Article unethically or in a meaningless way
--apply the content of the Original Article in an irrelevant way or in a way that inappropriately applies or stretches the original meaning of the Original Article
--have used the Original Article even though the Original Article may not be current, authoritative, objective, or accurate.

You need to list the bibliographic information for Source #2, and then follow it with a brief summary of Source #2 (3-5 sentences). Then, go into your thorough analysis and explanation of how and why Source #2 was chosen as an example of using the Original Article poorly (minimum of one full page of about 300-350 words).

4. **Source #3: Source that Uses the Original Article in an Unexpected or Unusual Way:** This section should contain the bibliographic information of a source (article, book, blog, etc.) that cites or refers to your Original Article -- and does it in an unexpected or unusual way. We'll refer to this source as Source #3. Source #3 may use the Original Article well, or might use it poorly, but either way it will have taken the content of the Original Article and applied it to a topic or issue that is unexpected.
What do I mean by "unexpected or unusual"? Basically, to use an Original Article in an unexpected way, Source #3 must break out and interpret the Original Article in a way that's somehow unique or unconventional or odd or outside of conventional thinking. As an example, perhaps your Original Article is about how naming milk cows enhances milk production. A predictable or expected application of that article might be one that says that since naming milk cows seems to enhance milk production, possibly naming chickens could enhance egg production. An unexpected or unusual application of the article might be one that says that since naming milk cows seems to enhance milk production, possibly naming cars would enhance gas mileage.

Finding a source that uses the Original Article in an unexpected way is going to take some time and patience to find. Remember that Source #3 doesn't have to use the Original Article well, or use it appropriately, it simply has to use it in an unusual way. You need to list the bibliographic information for Source #3, and then follow it with a brief summary of Source #3 (3-5 sentences). Then, proceed with your thorough analysis and explanation of how and why Source #3 was chosen as an example of using the Original Article unexpectedly (minimum of one full page of about 300-350 words). You also need to explain in your analysis, of course, whether or not Source #3 uses the Original Article well, or not.

5. Reflection on the Research Process: This section needs to be a overview of your search process when trying to find your original article and sources that cite it. Tell me where you looked, how you searched, and how you determined which article to choose. Explain where you ran into trouble, how you solved any problems you encountered, and what, if anything, this assignment taught you about research and the use of sources. This can be as thorough as you'd like, but make it at least one page in length (about 300-350 words).

How to find the Original Article:
There are many ways you can go about choosing an Original Article (or study) to follow. One simply way is to use Google Scholar. Simply type in a subject that you're interested in, and see what pops up. Then, you can browse to find an article/study that looks interesting. As you browse, notice that there is a link under each title that indicates how many times that particular article has been cited by other writers ("Cited by 712" for example). You can then easily see, by clicking on the "Cited by . . . " link where your original article has been cited, and by whom. By looking through that list, you can find what you need for this assignment. There are other citation indexing services other than Google Scholar. For example: CiteSeer and CiteBase both will show you who has cited your article (they are called a "Citation Index").
You might find an article online that you are allowed to see an abstract for, but not the entire article. Both the ERIC database and the Directory of Open Access Journals (DOAJ) allow you to search for terms, and then show you the full-text of the articles. Remember to refer to Chapter 7 of our Sequence for Academic Writing book for great information on how to find your research materials. The NSC Librarians are also quite willing to help you! Essentially, you're doing focused research here for a particular purpose. The Research Guides on the NSC Library site might help.
A Brief Example:
To show you an example, I went to Google Scholar and simply searched using the keyword "hangover". The first item on the list took me to this article: http://www.annals.org/content/132/11/897.abstract "The Alcohol Hangover" published in The Annals of Internal Medicine. This article talks about the causes of hangovers and the effects to productivity that hangovers have. Notice there is an abstract (not the full text, so I'd have to track the full-text down elsewhere) and then a list of "Related Articles" as well as as a list of "Articles Citing this Article" -- so I can scroll through and see where this original source was cited. I can see in that list that some of the sources seem to be very academic and, based on the titles, are very closely related to the original article. For example, I'd assume that the article "Alcohol Use as a Prognostic Factor Following Myocardial Infarction" that was published in JAMA (Journal of the American Medicine Association) is likely to use the Original Source in an appropriate and predictable way. However, the article "Lithiated Lemon-Lime Sodas" published in the American Journal of Psychiatry seems to, based just on the title, use the original source in an unusual way. Another article, "Overcoming Resistance to Surveillance: A Genealogy of the EAP Discourse" published in Organizational Studies seems completely random and doesn't appear to have much of anything to do with hangovers, so it might be a source that uses the original source poorly or inappropriately. With all of these, I'll have to click on and read the full-text files listed with the titles and see if my hunches are correct, but I'm on the right track.

Formatting and Submission:
For this assignment, please double-space, use 1" margins, 12 point font, and label all sections clearly. There should FIVE labeled sections: "Original Article," "Source #1," "Source #2," "Source #3," and "Reflection". Put all of these parts/sections into only one file and save it as a .doc or .docx or .rtf or .pdf file type so it can easily be opened. You will need to upload your file to the appropriate drop-box marked "Follow-the-Source" found under the Week 7 folder under the "Get Assignments" area of our class web page. No late papers will be accepted.

Grading Criteria:
This assignment is worth a total of 240 points (24% of your course grade) and breaks down like this:
- Original Article Section: 50 points
  To earn full points in this section, the student must:
  - Provide complete bibliographic information for the Original Article
  - Write a thorough summary of the Original Article that:
    - Identifies the author's thesis (main point) in the first or second sentence
    - Identifies the author's major supporting points
    - Organizes the information in a clear and cohesive way with transitions between ideas
    - Uses paraphrases and quotes from the Original Article sparingly and with clear purpose (with proper citation)
  - Be 1 page in length (about 300-350 words)
Be carefully edited with well constructed sentences and effective grammar and punctuation

- **Source #1 Section: 50 points**
  To earn full points in this section, the student must:
  - Provide complete bibliographic information for Source #1
  - Write a brief summary of Source #1 that:
    - Is 3-5 sentences in length
    - Identifies the author's thesis (main point) in the first or second sentence
    - Identifies the author's major supporting points without getting side-tracked into minor details or examples
    - Organizes the information in a clear and cohesive way with transitions between ideas
    - Uses paraphrases and quotes from the Original Article sparingly and with clear purpose (with proper citation)
  - Write a thorough analysis of Source #1 that:
    - Is 1 page in length (about 300-350 words)
    - Explains, using specific examples, how Source #1 uses the Original Article well/appropriately
    - Be carefully edited with well constructed sentences and effective grammar and punctuation

- **Source #2 Section: 50 points**
  To earn full points in this section, the student must:
  - Provide complete bibliographic information for Source #2
  - Write a brief summary of Source #2 that:
    - Is 3-5 sentences in length
    - Identifies the author's thesis (main point) in the first or second sentence
    - Identifies the author's major supporting points without getting side-tracked into minor details or examples
    - Organizes the information in a clear and cohesive way with transitions between ideas
    - Uses paraphrases and quotes from the Original Article sparingly and with clear purpose (with proper citation)
  - Write a thorough analysis of Source #2 that:
    - Is 1 page in length (about 300-350 words)
    - Explains, using specific examples, how Source #2 uses the Original Article poorly/inappropriately
    - Be carefully edited with well constructed sentences and effective grammar and punctuation

- **Source #3 Section: 50 points**
  To earn full points in this section, the student must:
  - Provide complete bibliographic information for Source #3
  - Write a brief summary of Source #3 that:
    - Is 3-5 sentences in length
    - Identifies the author's thesis (main point) in the first or second sentence
Identifies the author's major supporting points without getting side-tracked into minor details or examples
Organizes the information in a clear and cohesive way with transitions between ideas
Uses paraphrases and quotes from the Original Article sparingly and with clear purpose (with proper citation)
Write a thorough analysis of Source #3 that:
Is 1 page in length (about 300-350 words)
Explains, using specific examples, how Source #3 uses the Original Article in an unusual or unexpected way
Be carefully edited with well constructed sentences and effective grammar and punctuation

• Reflection Section: 40 points
To earn full points in this section, the student must:
  Thoughtfully reflect on his/her research process and include:
    An overview of the search process -- how the student came to find the various sources for this assignment
    A discussion of how the student determined which articles to choose
    An identification of any problems the student encountered (and how he/she navigated those problems)
    A discussion of what, specifically, this research process and this assignment taught the student (if anything)
    A discussion of how what was learned during this assignment might be applied to a situation outside of academics
  Be at least 1 page in length (about 300-350 words)
  Be carefully edited with well constructed sentences and effective grammar and punctuation
**English 102 Sample #2 Research Project Assignment**

**Annotated Bibliography Assignment**

Write an annotated bibliography on sources used for, or related to, your research for Essay 3. It should include the most important sources you used for your research paper. You might also use some important sources that didn’t make it into the paper. (General reference works, dictionaries, etc, do not belong in the Bibliography.)

The annotated bibliography is a list of sources (e.g., book, article, web site, film) with brief summaries and evaluations of each one. You’ll need to review many sources to end up with a final list of well-chosen materials. It’s not an essay, but a report on sources that could help someone interested in your topic find what they need to know.

Your final annotated bibliography will include seven to ten high-quality sources for your topic of Use no more than three of any one kind of source (3 books, 3 articles, 3 films, etc.)

**PARTS OF THE BIBLIOGRAPHY**

**A. An introduction** (100-250 words) in which you briefly discuss the sources you found, and the themes or big ideas that emerged from them. What kind of material did you find? Was there a ton, or just a little? Who is writing about this topic? What ideas are most important to understand about this theme or topic?

**B. Your collection of sources, arranged in alphabetical order by author or source.** Each source should begin with a bibliographical heading following a standard MLA format, as for a works cited page.

After the heading, summarize the information in the source in your own words. Describe it: Is it a large-format book loaded with pictures, a 40-page scholarly article, the web site of an activist group, a documentary film, a collection of poetry? What’s it about? Who wrote or made it? What’s the style? What is its intent or purpose? Summarize the information and ideas in the work and name its main point or highlights.

After the summary, briefly evaluate or respond to the source. Is this source well written? Is it trustworthy and factual? What could a reader learn from this source? What makes this source unique, interesting, or valuable? The summary should be one paragraph long, the evaluation one or two. Both together will be 100-200 words long, for each source.

**C. A concluding discussion** (100-250 words) of your research process, including the most interesting or surprising thing you learned during that research. This can be informal – just describe the ups and downs of your research. End with a statement of what you finally learned or what you take to be most important about the topic.
What is a High-Quality Source?
A high-quality source is one that is trustworthy, factual, well written or well made, and offers unique and valuable information. If you’re not sure, ask your teacher or a librarian.

Examples:
- Articles from scholarly, peer-reviewed publications
- Books published by an academic, commercial, or legitimate small press
- Web sites edited by professionals or scholars in the field (.edu, .gov, perhaps .org)
- Work by experts: people with years of professional experience in the field
- Major articles (over 1000 words) from magazines known for accuracy and fact-checking (New Yorker, the Atlantic)

Sources that may or may not be high quality:
- Professional-quality documentaries/films
- Self-published books
- Organizational web sites
- Investigative journalism from newspapers. Consider only in-depth, well researched, major articles or series.

DO NOT USE:
- Wikipedia or other open sources
- Articles from popular magazines (e.g. Time, Psychology Today)
- Blogs, personal web sites, ‘zines
- Material made for children or by children
- Most daily newspaper content, including short articles, interviews, features

This bibliography is worth 15% of your final grade. Criteria:
- Does the bibliography follow assignment directions and format requirements?
- Were all steps completed on time as listed above?
- Is the bibliographic MLA format correct and consistent?
- Are the summaries clear, accurate, and concise?
- Are the evaluations clear and thoughtful? Do they show understanding of the source and what a reader would need to know?
- Does the introduction fulfill its purpose?
- Does the conclusion fulfill its purpose?
- Are the sources well chosen and informative?
- Is the writing clear and easy to follow?
- Is the whole carefully edited for mechanical correctness and consistency?
Chapter 3: English 101

English 101 Course Overview

English 101 is an entry level composition course where students are asked to write a variety of analytical essays without doing any outside research. We have a standardized syllabus and five writing assignments for English 101. You may customize the syllabus and choose from the assignments to accommodate your own teaching style, but please follow the guidelines provided.

Students are placed into English 101 from only three sources: a previous developmental course (English 097/098 or English 099/101), the placement exam, or the Testing Office based on other standardized testing. (Please review the “English Placement Testing Procedure” section in Chapter 2 for more information.) By the time they get to English 101, students should, theoretically, need little sentence level grammar instruction, but brief reviews and focus on how to improve stylistic choices is recommended. In reality, the increasing number of International students and immigrant ESL students entering English 101 has meant that you will have some of students in each class that continue to struggle with sentence-level issues.

Do not assume students at this level know how to write coherent essays. Here are two writing samples, in response to two readings, written by a typical student entering 101 (taken from a placement exam). Notice in these samples that the students have decent grammatical, paragraphing, and organizational skills.

Student #1: Placed into English 101 (Writing Sample)

“The two passages deal with the issue of censorship and whether or not prohibition of objectionable material has any influence on the decisions they make. In the first passage, Lisson seems to think that the idea of prohibiting the sale of obscene "gangsta-rap" to minors is “patently ridiculous,” and anyone who wants to listen to something badly enough, inevitably will.

This view is contrasted by Nickle in the second passage. He believes that the enforcement of these regulations is necessary and that gangsta-rap is explicit, and promotes violence and anti-patriotism.

The main contrast to me is in the tone of the authors. Lisson seems to be stating facts and coming up with logical reasoning, where Nickle appears to be conveying a bias, making his point slightly less valid. For example, “The lyrics, the words of “gangsta-rap” are spoken to an insistent, anxiety promoting rhythmic beat, and are vicious, racist and derogatory to women.”
“The topic of violence in film and TV has been a slow burning ember in America for the past 30 years. Both sides of the coin on this issue generally agree that TV violence is a social problem, thought to incite real life violence in our young and old. Yet the differences lie in the solutions, and, more to the point, who is accountable. There those who content that TV executives shamelessly churn out their violent programming, all the while promising self-imposed restrictions. These same people also believe that a billion dollar industry, with enormous weight to throw around, can only be beaten into submission by an even larger entity: the federal government.

The other side of this debate puts responsibility on far smaller shoulder – the individual, or more accurately, the parents of minors. Here, the viewing of such shows are viewed as an individual choice, watch or don’t watch – it’s your choice – you take responsibility for yourself and/or your children. The cost, in accordance with this point of view, is censorship. A handful of people deeming which material is worthy or “correct” for the masses, and which saw never see the light of day. In summation it appears a majority agree that violence in TV on film can be extreme. Our differences lie in what we can do about – and who to blame.”
**English 101 Official Course Outline**

<table>
<thead>
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<th>Division</th>
<th>Humanities</th>
</tr>
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<tbody>
<tr>
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<tr>
<td>Type:</td>
<td>CL  Computer Lab Fee</td>
</tr>
<tr>
<td>Amount:</td>
<td></td>
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</tbody>
</table>

| Degree/Certificate Requirement | Yes     |
| Name of Degree/Certificate Requirement | A.A., A.S., and A.F.A. degrees and various certificates |

| Distribution Requirement for A.A./A.S. | No |
| Transfer Status to 4-year institution | Yes |
| If yes, please describe:              | As first year composition at all 4-year colleges. |

| Course Contact Hours:               |
| Lecture:                            |
| Lab:                                |
| Clinical:                           |
| Other:                              |

| Prerequisite:                      | Yes |
| If yes, please describe:           |     |

| Required Placement Tests:          | Yes |
| Satisfactory performance on English Placement Exam | |

| Course Description:                |
| Introduction to the writing process. Writing assignments will focus on major strategies of non-fiction prose, with the subject matter drawn from first-hand experience, observation, and various texts. Prereq: satisfactory performance on the English Placement Test or instructor recommendation. |
NSC Essential Learning Outcomes:
This course meets the following campus-wide Essential Learning Outcomes:

Knowledge:
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]

Intellectual and Practical Skills, including:
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]

Personal and Social Responsibility, including:
- Ethical Awareness and Personal Integrity [EAPI]

Integrative and Applied Learning, including:
- Synthesis and application of knowledge, skills and responsibilities to new settings and problems [SYNTH]

Course Outcomes/Learning Objectives:
Upon successful completion of course, students will be able to:

1. Read critically. [CTPS]
2. Write about and respond to texts. [FTPM, CSE, CTPS]
3. Use the writing process. [FTPM, CSE]
4. Use peer review. [FTPM, CSE]
5. Produce writing with a thesis or central purpose. [FTPM, CTPS, CSE]
6. Produce specific details, facts, or examples to support thesis. [CTPS, CSE]
7. Demonstrate critical thinking. [CTPS]
8. Produce coherent prose (transitions). [CSE, SYNTH]
9. Choose an appropriate organizational pattern. [FTPM, CTPS, CSE]
10. Make writing choices based on various audiences and purposes. [CSE, SYNTH]
11. Write clear, grammatically and mechanically correct prose. [FTPM, CSE]
12. Develop style and voice. [CTPS, CSE, SYNTH]
13. Integrate sources ethically and effectively. [FTPM, CTSP, CSE, EAPI]
14. Exhibit academic honesty. [EAPI]

Topical Outline and/or Major Divisions:
1. Prewriting.
2. Shaping the essay.
3. Addressing audience needs.
4. Defining a thesis or central purpose.
5. Revising and editing to develop and support a main idea.
6. Revising and editing to fulfill the writer’s purpose.
7. Proofreading; smoothing the surfaces.
8. Writing in class.
9. Critical Reading.
10. Introduction to using quoted material.

Methods of Assessment/Evaluation:
1. Students will perform all assigned writing, reading and critiquing tasks.
2. Students will participate in classroom activities, including writing groups, peer feedback, and essay writing.
3. Students will revise and polish writing as required.
4. Students will read and analyze professional texts.
5. Students will prepare final copies of essays which meet manuscript requirements.

Student will be evaluated on completion of assignments, including in-class essays which may also include some prewriting work; full participation in class activities; and finished, revised essays. Final grades are assigned according to grading standards published in the course syllabus.

**Required Text(s) and/or Materials:**
Confer with ENGL Coordinator for suggested list of texts.

**Supplemental Text(s) and/or Materials:**
An English handbook may be required by individual faculty.

**Outline Developed by:** English Department  
**Date:**

**Revised by:** English Department  
**Date:** February 7, 2011

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**English 101 Standard Syllabus/Policies**
(All instructors need to base their English 101 syllabus on the one below.)

**Focus:**
The focus of English 101 will be to teach students to use the writing process to produce clear, coherent, purposeful writing that is the product of careful reading and analysis.

**Grade Calculation Guidelines:**
Approximately 75% of a student’s course grade will come from the evaluation and assessment of the in-class essays, the shorter writing assignments, and the finished drafts of the major papers produced through the writing process. This includes at least three finished papers and at least one in-class essay assignment. Approximately 25% can be based on drafting, revision, and participation activities such as attendance, participation in discussions or peer review, going to Page One, and completing homework, rough drafts or outlines. Course grades should reflect the extent to which the student can produce writing that meets the standards set forth in the “Learning Outcomes Rubrics” (see the next few pages) of this manual rather than grading on improvement or effort.

**Length, Formatting, and Citation Guidelines:**
All out-of-class essays should be word-processed, approximately 3-5 pages long (about 750-1250 words) and be formatted using MLA guidelines.

**In-Class Writing:**
To prepare students for writing under pressure, at least one graded in-class essay assignment is required. More than one graded in-class essay is strongly encouraged.
Out-of-class (final draft) Writing:
To prepare students for independent writing, at least three graded out-of-class essays are required. The essays assigned should be chosen from the attached list of basic assignments and include at least two essay types. All assignments should be grounded in the outcomes.

**English 101 Approved Book List**

You may use any combination of the below texts (categorized by type). If you choose two or more texts from the same publisher, please ask the appropriate book rep for the ISBN number to “bundle” those texts together to save students money. When books are sold together in a bundle, the cost drops quite a bit. All prices listed are for new books and before bookstore mark-up. Used texts are considerably less expensive. If you’d like to use a book not on this list, please run it by the Coordinator.

**Readers:**

*50 Essays*, Cohen (Bedford) ISBN 031241210X ($17.00)

*75 Thematic Readings* (McGraw Hill) ISBN: 0072469315 ($15.00)

*75 Readings Plus*, Buscemi & Smith (McGraw Hill) ISBN: 007246545X ($25.00)


*Rereading America: Cultural Contexts for Critical Thinking and Writing*, Cullen, Lisle & Colombo (Bedford) ISBN: 0312405545 ($50.00)

**Rhetoric/Writing guides:**


*From Critical Thinking to Argument: A Portable Guide*, Barnet & Bedau (Bedford) ISBN: 0312438745 ($12.00)

**Grammar/Sentence guides:**


*Writers’ Choices*, Kischner & Wollin (Thomson Heinle) ISBN: 015506374X ($27.00)

*Rhetorical Grammar*, 4th edition, Kolln (Longman) ISBN: 0321103386 ($42.00)
*Style: Ten Lessons in Clarity and Grace*, 7th edition, Williams (Longman) ISBN: 0321095170 ($39.00)

**Handbook:**

*Easy Writer*, 2nd edition, Andrea A. Lunsford (Bedford) ISBN: 0312413181 (about $15.00)
# English 101 Learning Outcomes and Content Standards

The following learning outcomes and content standards reflect what students should be able to do by the time they exit English 101. These outcomes and standards are directly linked to the course outcomes and should drive daily activities as well as larger assignments. As you design tasks for your students to complete, consciously consider which outcomes and standards you are addressing.

## English 101: Reading

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>CONTENT STANDARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student is able to:</strong></td>
<td><strong>The student can/does:</strong></td>
</tr>
<tr>
<td>R1 Use varied appropriate skills and strategies to understand what is read</td>
<td>R1.1 Demonstrate understanding and consistent use of the components of the reading process such as previewing, reading, and reviewing</td>
</tr>
<tr>
<td></td>
<td>R1.2 Consistently use a productive pre-reading strategy to preview, make predictions and set purpose</td>
</tr>
<tr>
<td></td>
<td>R1.3 Demonstrate appropriate strategies for understanding main ideas, inferences, and multiple vocabularies</td>
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<td></td>
<td>R1.4 Organize and evaluate what he/she has read for later use</td>
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<td></td>
<td>R1.5 Accurately summarize and paraphrase author’s ideas</td>
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<td>R1.6 Distinguish between major and minor details</td>
</tr>
<tr>
<td>R2 Read and understand a variety of college level materials</td>
<td>R2.1 Read and understand fiction, nonfiction, academic, technical and/or online texts</td>
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<td></td>
<td>R2.2 Independently read and understand general information such as voter's pamphlets, catalogues, schedules, and course syllabi</td>
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<td></td>
<td>R2.3 Read, understand, and follow written directions and exam materials</td>
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<td>R2.4 Read and understand literature</td>
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<tr>
<td>R3 Set goals and evaluate progress to improve reading</td>
<td>R3.1 Assess reading strengths and needs and apply this assessment to improve reading</td>
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<tr>
<td></td>
<td>R3.2 Use reflection to monitor understanding and connect to personal experience and prior knowledge (possibly in the form of a reading journal)</td>
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<tr>
<td></td>
<td>R3.3 Share knowledge and understanding of reading with others to improve comprehension</td>
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</table>
## English 101: Writing

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>CONTENT STANDARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W1 Understand and use writing as a process</strong></td>
<td><strong>The student can/does:</strong></td>
</tr>
<tr>
<td>W1.1 Use reading and forms of brainstorming to generate varied and unique details and ideas</td>
<td>W1.2 Create a coherent and effective plan of major ideas and supporting points to use as a guide in drafting</td>
</tr>
<tr>
<td>W1.3 Understand the need for revision in crafting successful writing and effectively use it as a vital part of the process</td>
<td>W1.4 Follow a timeline in carrying out the revision process</td>
</tr>
<tr>
<td><strong>W2 Write clearly and effectively</strong></td>
<td><strong>W2.1 Produce a focused main idea in an essay and other edited writings (usually in the form of a thesis)</strong></td>
</tr>
<tr>
<td>W2.2 Organize information to develop and support a main idea</td>
<td>W2.3 Demonstrate critical thinking in developing ideas</td>
</tr>
<tr>
<td>W2.4 Use specific details to support more general claims</td>
<td>W2.5 Organize ideas in a coherent manner</td>
</tr>
<tr>
<td>W2.6 Use transitional language that guides the reader from one idea to another</td>
<td>W2.7 Generate clear, grammatically and mechanically correct prose</td>
</tr>
<tr>
<td>W2.8 Produce neat, legible final copies</td>
<td>W2.9 Demonstrate an increase in vocabulary</td>
</tr>
<tr>
<td>W2.10 Use sentence construction suitable to the content</td>
<td><strong>W3 Generate clear, grammatically and mechanically understandable prose</strong></td>
</tr>
<tr>
<td>W3.1 Understand where sentences should begin and end (control of sentence boundaries) and avoid run-on sentences and sentence fragments in edited and in-class writing.</td>
<td>W3.2 Correct their own sentence level errors with few of the errors being pointed out to them</td>
</tr>
<tr>
<td>W3.3 Place punctuation effectively (to increase readability and understanding)</td>
<td>W3.4 Use quote marks around another author’s words when incorporating other’s ideas into their own writing</td>
</tr>
</tbody>
</table>
W4  Write in a variety of forms for different audiences and purposes

W4.1  Choose details, language and organizational patterns consistent with a particular public or private purpose

W4.2  Modify diction and level of formality in light of different audiences

W4.3  Use texts as a basis for writing when the situation calls for it

W5  Analyze and evaluate the effectiveness of his/her own written work and that of others

W5.1  Recognize, understand, and apply criteria for effective writing

W5.2  Provide useful feedback to improve the writing of his/her peers

W5.3  Make global revisions that improve development and clarity of writing

W5.4  Make editorial revisions that improve the clarity and grammatical correctness of his/her prose

W6  Analyze and evaluate his or her own growth as a writer

W6.1  Demonstrate an understanding of the importance of writing

W6.2  Demonstrate an awareness of his/her strengths and weaknesses as a writer and apply this assessment to improve writing

W6.3  Use reflection to monitor strengths and weaknesses (possibly in the form of a process narrative or a writing journal)

W6.4  Demonstrate an increased confidence in his/her ability to communicate through writing

W6.5  Recognize that existing information can be combined with original thought and/or analysis to produce new information

W7  Independently use writing as a tool for learning in academic, personal, and career situations

W7.1  Use writing tools such as listing, brainstorming, mind mapping, outlining, and journal writing to explore issues and discover connections in a variety of contexts

W7.2  Recognize the appropriate format to use in academic, personal and work-related communication
English 101 Essay Scoring Rubric
(All instructors should base their own grading rubrics on the one below – feel free to modify.)

<table>
<thead>
<tr>
<th>D e v e l o p m e n t</th>
<th>4.0-3.5</th>
<th>3.4-2.8</th>
<th>2.7-2.0</th>
<th>1.9-1.5</th>
<th>1.4-0.7</th>
<th>0.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Thesis is clear, imaginative, fully developed and insightful.</td>
<td>- thesis is clear and thoughtful.</td>
<td>- Body is well supported by evidence.</td>
<td>- thesis is adequate but may not be immediately clear to all readers.</td>
<td>- Thesis is vague, incomplete, or superficial.</td>
<td>- Thesis is vague or missing.</td>
<td>- Thesis is not evident.</td>
</tr>
<tr>
<td>- Body paragraphs supported by a variety of convincing evidence.</td>
<td>- Demonstrates understanding of audience and purpose.</td>
<td>- Body supported by evidence with no more than one paragraph appearing with inadequate support.</td>
<td>- Demonstrates little understanding of audience and purpose.</td>
<td>- Does not respond well to the assignment.</td>
<td>- Demonstrates no consideration of audience or purpose.</td>
<td>- Does not respond to the assignment.</td>
</tr>
<tr>
<td>- Demonstrates specific attention between audience and purpose.</td>
<td>- Clearly and thoroughly responds to all aspects of the assignment.</td>
<td>- Demonstrates some understanding of audience and purpose.</td>
<td>- -</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>- Clearly and thoroughly responds to all aspects of the assignment.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>O r g a n i z a t i o n</th>
<th>- Vivid, engaging, informative introduction.</th>
<th>- Informative, appropriate introduction.</th>
<th>- Adequate introduction.</th>
<th>- Ineffective or poorly developed introduction.</th>
<th>- Underdeveloped or inappropriate introduction.</th>
<th>- Missing introduction.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Clear and logical organization of ideas in relation to one another and to the essay's thesis.</td>
<td>- Clear and logical organization of ideas in relation to one another and to the essay's thesis.</td>
<td>- Adequate organization of ideas.</td>
<td>- Inconsistent ordering of ideas; organization not readily apparent; more than one paragraph not clearly related to the thesis.</td>
<td>- Transitions frequently lacking; the reader is usually lost.</td>
<td>- Underdeveloped or inappropriate conclusion.</td>
<td>- Undeveloped or inappropriate organization; inappropriate or no organization.</td>
</tr>
<tr>
<td>- Appropriate, graceful, and smooth transitions between all paragraphs and sentences.</td>
<td>- Appropriate and smooth transitions between paragraphs and sentences; the reader is never lost.</td>
<td>- Adequate transitions between paragraphs and sentences; the reader is sometimes lost.</td>
<td>- Transitions lacking or inappropriate; the reader is sometimes lost.</td>
<td>- Ineffective or poorly developed conclusion</td>
<td>- -</td>
<td>-</td>
</tr>
<tr>
<td>- Inventive, thorough, and memorable conclusion.</td>
<td>- Adequate conclusion</td>
<td>- Ineffective conclusion</td>
<td>- -</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S t y l e / V o i c e</th>
<th>- Engaging voice and tone appropriate to the nature of the writing.</th>
<th>- Voice appropriate to the nature of the writing.</th>
<th>- Voice adequate to the nature of the writing.</th>
<th>- Voice noticeably inappropriate.</th>
<th>- Voice hard to characterize because of frequent mechanics problems.</th>
<th>- Voice not apparent due to absence of mechanical control or lapses in development and organization.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Consistency of tone and voice.</td>
<td>- Consistency of tone and voice.</td>
<td>- May be slight inconsistencies in tone, voice, or verb tense.</td>
<td>- Inconsistent tone, voice, or style.</td>
<td>- Inconsistent tone, voice, or style.</td>
<td>- Inconsistent tone, voice, or style.</td>
<td>- Inconsistent tone, voice, or style.</td>
</tr>
<tr>
<td>- Some variety of word choice.</td>
<td>- Some variety of word choice.</td>
<td>- Predictable word choice; minimal range of synonyms or vocabulary used.</td>
<td>- Wording very predictable; diction at times inaccurate; low range of vocabulary used.</td>
<td>- Wording very predictable; diction usually inaccurate; inaccurate vocabulary frequently used.</td>
<td>- Wording very predictable; diction usually inaccurate; inaccurate vocabulary frequently used.</td>
<td>- Wording very predictable; diction usually inaccurate; inaccurate vocabulary frequently used.</td>
</tr>
<tr>
<td>- Variety of sentence structure.</td>
<td>- Sentence structure mechanically correct, but somewhat predictable or boring; some variety.</td>
<td>- Sentence structure mechanically correct, but somewhat predictable or boring; some variety.</td>
<td>- Little sentence structure variety; most sentences written in repetitive structures.</td>
<td>- Little sentence structure variety; all sentences in repetitive structures.</td>
<td>- Little sentence structure variety; all sentences in repetitive structures.</td>
<td>- Little sentence structure variety; all sentences in repetitive structures.</td>
</tr>
<tr>
<td>- Varied use of detail in examples and descriptions.</td>
<td>- Varied use of detail in examples and descriptions.</td>
<td>- Somewhat predictable or boring; some variety.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
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<tr>
<td>- Vivid and varied use of detail in examples and descriptions.</td>
<td>- Vivid and varied use of detail in examples and descriptions.</td>
<td>- Some variety of detail in examples; descriptions sometimes vague.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
<td>- Details are vague or absent.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>M e c h a n i c s</th>
<th>- Full variety of sentence structures, used correctly with no sentence structure errors.</th>
<th>- Some noticeable variety of sentence structure used correctly. Sentences demonstrate effective coordination and subordination.</th>
<th>- Generally adequate sentence constructions; not more than two sentence structure errors.</th>
<th>- Frequent sentence structure problems.</th>
<th>- Sentences occasionally simplistic or incoherent.</th>
<th>- Simplistic or incoherent sentences predominate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Accurate and precise diction and phrasing throughout.</td>
<td>- Accurate and precise diction and phrasing.</td>
<td>- Diction/phrasing usually accurate.</td>
<td>- Diction/phrasing sometimes inaccurate.</td>
<td>- Diction/phrasing occasionally simplistic or incoherent.</td>
<td>- Diction/phrasing occasionally simplistic or incoherent.</td>
<td>- Diction/phrasing occasionally simplistic or incoherent.</td>
</tr>
<tr>
<td>- Virtually no grammatical, punctuation and mechanical errors.</td>
<td>- Few grammatical, punctuation and mechanical errors that rarely disrupt the flow or clarity.</td>
<td>- Few grammatical, punctuation and mechanical errors that rarely disrupt the flow or clarity.</td>
<td>- Few grammatical, punctuation and mechanical errors that rarely disrupt the flow or clarity.</td>
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English 101 Assignments Overview

As stated in the common English 101 syllabus, above, instructors have a choice of assignments to teach in English 101. There are five assignments to choose from – and you are required to teach at least three of them. In addition to the three out-of-class final drafts, students also must do at least one in-class graded essay. They are presented here, in no particular order, along with sample writing prompts that work with each assignment.

English 101 Analytical Interpretation of a Text Essay

Purpose of the Assignment

- Give students a chance to demonstrate critical reading and understanding of a text (e.g. poem, essay, short story, film, photograph, painting, advertisement, TV show, public space, etc.);
- Provide students with an opportunity to approach a text in various ways;
- Provide students with an opportunity to see that there is more than one way to define or interpret a text;
- Give students practice in formulating, making, and supporting a claim that is grounded in an analysis of the text;
- Help students make a distinction between opinion and analysis.

Task for Student

Students will study a text and write an essay that is organized around the following objectives:
- Arrive at a meaning/interpretation of a text;
- Explain why the interpretation is important;
- Demonstrate how understanding a part of the text can help understand the whole work.

Evaluation

Your grading rubric will be based on the ENG 101 outcomes and specific instructions.
Analysis Essay Sample Prompts

1. The assignment: You may choose to write about Richard Rodriguez’s “Aria,” Gloria Anzaldua’s “How to Tame a Wild Tongue,” or Leslie Marmon Silko’s “Language and Literature from a Pueblo Indian Perspective.” Focusing on one of these essays, answer the following question: According to the author (Rodriguez, Anzaldua, or Silko), what is the relationship between language and identity? You will need to have a clear and explicit thesis statement that answers the above question and provides a specific focus for your essay. You will also use specific references from the text to support your thesis.

Analytical writing begins with closely reading a text, breaking it down into its parts (major and minor points), and seeing how those parts relate to each other. The purpose of analysis is to better understand the text and then demonstrate that understanding in essay form.

2. Assignment: Write a rhetorical analysis of one of the essays in 50 Essays assigned in the course so far. Your essay should analyze the writing techniques used in the essay and demonstrate how these techniques help create the essay’s meaning to a reader and its effect on a reader. The writing techniques you analyze may include word choice, sentence structure, imagery, use of such rhetorical modes as narration, description, and argument, and an author’s tone and self-presentation.

A good piece of writing usually has more than one possible meaning and effect on a reader, and these are achieved through more than one writing technique. You will need to make choices as to which meanings, effects, and techniques you focus on. Once you have narrowed your focus, try to formulate a thesis about the most important writing techniques to look at in the essay and what meanings and effects these techniques help create. This thesis should be expressed early in your essay – normally the opening paragraph – and it should help determine the organization of the rest of your essay.

3. Choose one of the photographers Susan Sontag mentions in “In Plato’s Cave,” another photographer, or a medium like a newspaper or magazine and look at the body of photographs you see. What claims can you make about the representation of the subjects? Are they beautiful or ugly, normal or freakish? Do they convey poverty or wealth, happiness or unhappiness? Do they confront the viewer or are they more subtle? Are they realistic or surrealistic representations? What kind of response do you have to them? What do you think the photographer wanted to convey?

4. Prompt for an in-class essay on Orwell’s “Shooting an Elephant”: Would you agree with the observation that, in “Shooting an Elephant,” Orwell sounds like a man who writes truthfully of things he knows about? If so, what would you point to in the essay that supports it? If not, what would you point to in the essay that calls the observation into question? Your answer should be approximately 300 words long – about three sides of a handwritten page, double-spaced. Be sure to address the question directly and to keep your focus on it throughout your essay. (A good idea is to quote important words from the question in the beginning of your essay.) Always support what you say with specific details.
**English 101 Personal Experience Essay**

**Purpose of the Assignment**

- Help students understand the importance of including specific details rather than simply writing a general description of the experience;

- Help students understand how to use vivid, descriptive language to “show” a particular experience that has meaning;

- Help students understand how to pick one moment or aspect of the experience and to focus on the importance of this specific aspect versus simply recounting a period of time;

- Provide students with an opportunity to analyze what their experience means by clearly explaining why the experience is meaningful to themselves and readers;

- Provide students with the ability to gain insight from or into the topic they are writing about (e.g. explain your individual insight on love versus a general “love conquers all” theme);

- Provide students with practice using direct quotation.

**Task for Student**

Students will rely on their own experience and write an essay that is organized around the following objectives:

- Arrive at the thesis or message of the essay by analyzing their experience (asking questions about, taking it apart, deciding what matters, making meaning from it);

- Arrive at an idea or discovery to which various readers can relate;

- Tell the story of the experience and use the first person “I” effectively;

- Convey the importance of this experience and ideas that they took away from it.

**Evaluation**

Your grading rubric will be based on the ENG 101 outcomes and specific instructions.
Personal Experience Essay Sample Prompts

1. Put yourself in a situation where you are the “minority.” Attend a community or event that you have never experienced before. Take notes on what happened and how you felt, as well as how people treated you. Now, share your experience with your reader. Share not only what happened but also what you learned from the experience.

2. (In a 101 focused on education) write an essay that brings to life your favorite teacher ever and helps us understand how that teacher earned this honor. Or, choose your best or worst learning experience, describe and retell it, and explain how/why it qualifies as your best or worst learning experience.

3. For this essay, you will use your analytical skills to look carefully at an experience you have had and explore its meaning, specifically focusing on what this experience has made you realize about your social identity. You will be practicing two writing skills: description and analysis. Describe this experience vividly so that readers can understand what happened and will care about what you have to say about it. In reflecting on the particular experience, show your readers what it has taught you about one or two factors of your identity (listed above). As you analyze the experience, consider what it might imply about how people in our society behave toward one another, what they value, and what assumptions or stereotypes they may hold consciously or unconsciously. Focus primarily on what this experience has taught you about your social identity (how you are seen in society), and not just your individual identity (personality, likes/dislikes, etc.). This focus on social identity allows you to express a meaning in this assignment that is relevant socially (to your readers, for example) and not just to you personally.

4. George Orwell’s experience (as described in "Shooting an Elephant") taught him something not only about himself but also about something beyond himself—the way British imperialism worked. Write an essay that reveals how an incident or a series of related episodes in your life taught you something about some larger social or political force as well as about yourself.

5. Using George Orwell’s “Shooting an Elephant” as a model, write an essay in which you describe an event in your life when you felt you were a “puppet” to a greater system of authority. Has there ever been a time when your individual wants and values did not seem to make a difference because some other group or person had control over you? How did this experience affect you? What did you learn from it? As you write, keep in mind that readers are interested in what they can gain from your learning experience.
English 101 Problem/Solution Essay

Purpose of the Assignment

- Help students understand how to **identify and define a problem** affecting their community or group they are a part of;

- Give students practice in **proposing a solution** to a problem that affects a community or group that they are a part of;

- Help students **critically reflect** on an issue that affects a community they are members of;

- Teach skills that students can **apply** to multiple academic, professional and/or personal situations;

- Provide students with a **method** to more actively and effectively engage in shaping their individual **lives and communities**;

- Provide students with a **method** to more actively and effectively engage their readers through a heightened **awareness of audience**.

Task for Student

Students will identify and describe a problem and write an essay that is organized around the following objectives:

- Choose an appropriate audience for the proposal (specific group of people or publication);

- Define the chosen audience (e.g. what values do the readers of this publication/group of people hold? What do the readers of this publication/group of readers know about the problem? What kind of personal or emotional responses might the readers of this publication/group of people have to the problem and proposed solution? What objections might the readers of this publication/group of people have to the proposed solution?);

- Establish and demonstrate that a specific problem exists through a detailed description and analysis of the problem;

- Identify the important criteria that matter to their chosen audience to illustrate an understanding of which aspects of the problem are important;

- Propose a solution to the defined problem grounded in an analysis of the problem. The proposal should be shaped around the writer’s awareness of the target audience.
Evaluation

Your grading rubric will be based on the ENG 101 outcomes and specific instructions.

Problem/Solution Essay Sample Prompt

Write about an issue that affects you and/or your peers in a community you are a part of at home, family, work, school, or another community. Describe the problem, and through this description present your readers with your analysis of why the issue is a problem. Offer a realistic/viable solution to the problem. Your analysis of the problem will form the basis for your solution.

Submitting Problem Solution Essays for Consideration by the NSC Student Administrative Council

North’s Student Administrative Council (SAC) wants to work on issues that matter to you and your students, so you may choose to have your students write about the problems, solutions and opportunities you’d like SAC to address. SAC has developed the guidelines below to help structure the ideas in a way that will optimize the chance that they can be implemented:

- **Problem/Solution Significantly benefits many students**
  Requiring all students to meet with an academic advisor at least once a quarter is an example of an idea that is specific and would benefit many students. Or perhaps you’d like to see more public art work or concerts on campus. We are looking for whatever ideas you can imagine that will make North an even better place for all students.

- **Affordability**
  If it’s going to cost the school $2 million, we probably won’t be able to implement it. If it is low cost, or even could help the college raise money, it may have a good chance!

- **Creative!**
  Even if it sounds a little crazy, we still want to hear your ideas and suggestions and how you think they might work, because it could be possible. Outside-the-box ideas are welcome.

Submit the Problem/Solution essays to the Council at: StudentLeadership@seattlecolleges.edu
English 101 Evaluation/Critique/Review Essay

Purpose of the Assignment

- Give students practice in basing evaluations on articulated evaluative criteria;
- Show students the need to develop analytical, thoughtful, rigorous critiques;
- Help students understand and relate these skills for many possible real-life situations: employee/employer evaluations, customer feedback, course evaluations, reports, and future employment.

Task for Student

Students will choose a text (film, student essay, fiction, non-fiction, ad campaign, TV show, editorial, textbook, etc.) and write an essay that is organized around the following objectives:

- Produce an accurate description of the text being evaluated;
- Articulate clear and appropriate criteria on which the evaluation is based;
- Relate elements of the text to particular criteria;
- Understand the difference between evaluation based on analysis and mere opinion.

Evaluation
Your grading rubric will be based on the ENG 101 outcomes and specific instructions.

Evaluation Essay Sample Prompts

1. Evaluate how Susan Bordo makes her argument in “Beauty RedisCOVERS the Male Body.” How does she make use of images, humor, personal experience, examples from popular culture, analytical claims, etc? The point of this essay is not to agree or disagree with or add to Bordo’s essay, but rather to explain to a reader what rhetorical devices she uses over the 58 pages of this piece to construct an argument. You should come to your own assessment of how effective she is at making her points through her writing.

2. Evaluate a text. Include a short summary (just a few sentences) of the essay as a way to introduce it. Include a thesis statement that makes an assertion about the effectiveness of the writer’s argument. Establish the criteria on which you are basing your assertion. You can look at various elements of the argument: evidence, credibility of the writer, tone, attention to opposing arguments, attention to audience, type of examples used, etc. There are many things you can focus on as criteria (supporting points for your thesis), but it’s best to focus on just two or three. To support your assertion and illustrate the criteria you have chosen, use
specific references from the text. You will continue to use the PIE (point, illustration, explanation) format and MLA guidelines to integrate your quotations into the essay.

3. Evaluation of a Practice or Custom: We will use Richard Rodriguez’s essay “Aria” as a loose model for this assignment, an essay in which you evaluate some sort of custom, practice, or principle that you have experienced in your life as a student, friend, family member, employee, citizen, or other role. For example, perhaps in your life as a son or daughter you experience the practice of being sent to your room. In your role as the employee of a waiter in a restaurant, you may have experienced the practice of having to share your tips. In your role as an apartment-dweller, you may have experienced the rule of having to keep the noise level down after ten at night. Show the complexities of the subject; rarely is something all good or all bad; rather, a custom may be useful in some situations, less so in others; hurtful to some, helpful to others. Your essay, by means of this analytical evaluation, should help readers to new and deeper understandings.
English 101 Synthesis of Two of More Texts Essay

Purpose of the Assignment

- Give students practice finding a meaningful relationship between two or more texts;
- Help students understand how to trace and analyze a specific theme, point, technique, strategy, or stylistic element in more than one text;
- Help students arrive at a more complex or new understanding of the topic, of the texts, and of how these relate to a larger context.

Task for Student

Students will choose two or more texts and write an essay that is organized around the following objectives:

- Convey the meaning of each text through use of summary, paraphrase, themes, and the formulation of a thesis that demonstrates the synthesis.
- Become aware of how our own ideas are formed through finding connections, seeing relationships, piecing together, or making meaning from multiple texts.
- Formulate an original and specific idea, interpretation, or understanding from multiple texts;
- Create a cohesive discussion analyzing multiple texts.

Evaluation

Your grading rubric will be based on the ENG 101 outcomes and specific instructions.

Synthesis Essay Sample Prompts

1. Examine how the film Memento and the novel The Handmaid’s Tale explore the theme of identity: what new information or awareness do you have about identity from these? Interpret and analyze how identity works in both texts. Go beyond a surface reading. Tell your readers what you discovered about the ways two different thinkers respond to, define, understand, or use this theme. This requires more than a simple summary of what each author thinks; consider how looking at these two writers’ positions together deepens your understanding of the theme as a whole.

2. Write a draft, comparing two of the three poems we’ve read for class: Lee’s I Ask My Mother to Sing, Anzaldúa’s To Live on the Borderlands Means You, and Walcott’s A Far Cry from Africa. Pick two of these poems that, to you, have potential for intriguing comparison. Limit the focus of your comparison to the how or why two of these poems reveal the complexity of having more than one cultural influence. What are the conflicts or enriching factors that arise; or more interesting, how do the poems comment on the spectrum between the benefits and problems of conflicting cultural influences? What you have to say about the complexity will be the focus of your essay, informed by your analysis (comparison) of the texts. While you are pre-writing, you will discover that you need to establish a basis of comparison for the two poems you
choose. In other words, be sure both poems share some significant characteristics. You cannot compare and/or contrast two things that have nothing in common. Your goal is to reveal some a complex new relationship about two poems that your readers have never thought of before and to account for the importance of this revelation. Your reader must not only think, “Wow, I never realized that similarity between Lee and Walcott’s poems before,” but he or she must also think, “I understand why that similarity is important. In fact, my whole outlook on the two poems is changed!” As you draft this essay, keep in mind “so what?” answering the question both for yourself and for your readers.

3. Choose one of the authors of the works we’ve read, and, in his or her voice, write a letter to another author (this could be someone we’ve read or someone you’ve read on your own). Then have the second author respond. There should be a clear reason why one author would write to the other: a key connection they want to point out about their work, a critique of some idea or representation, a debate they want to initiate, etc. In your letters you should demonstrate a thorough engagement with the texts you’re referring to by summarizing their ideas, quoting from them, and presenting a new idea that reveals away to look at the conversation between the two authors that is original and thought provoking to your reader.

4. Considering several of the essays in our textbook, write a synthesis essay in which you consider the importance of the writer’s gender, race and or class to their subject matter, the ways in which they make arguments, or the conclusions they draw. This will involve interpretation of those essays, understanding the writer as an author with the background given at the essay’s beginning, and your own critical awareness of related issues. You could use your own experience as a way into discovering the complexity of how gender, race, or class issues are discovered as driving forces in the essays. You could use, for example, Baldwin’s “Notes of a Native Son” and “Just Walk on By: Black Men in Public Space”; Kingston’s “No Name Woman” and Hurston’s “How It Feels to be Colored Me”; or Stanton’s “Declaration of Sentiments and Resolutions” and Gould’s “Women’s Brains.” Remember that your thesis may gather complexity as you begin to compare and draw from these texts to develop an idea that will focus your thesis.
Chapter 4: English 099/101

English 099/101 Course Overview

English 099 is taught concurrently with English 101 in a 10-credit block. Students are placed into English 099/101 for basically one of two reasons: (1) they were in an English 097/098 class but their skills were too weak to move on to English 101 and yet they would not benefit from repeating 097/098, or (2) they were placed into English 099/101 by the placement exam to brush up on their skills with the support of taking English 099 concurrently with English 101. In either case, English 099/101 students arrive with diverse needs. In English 099/101 they will need consistent (daily) work on sentence level grammar, but they also work on short essay writing (2-3 pages).

Students enter English 099/101 with pretty good reading skills, paragraphing skills, and adequate study skills – it’s the grammar and essay writing that they need to work on primarily. Notice that English 099 is a 5-credit course that’s taught alongside English 101 in a required 10-credit block. Students must enroll for both English 099 and English 101. The focus of the class is grammar and short essay writing.

Do not assume students at this level know how to write coherent essays or how to find and correct their own grammatical errors. A few students at this level have learning disabilities as well.

Here are two writing samples, in response to two readings, written by a typical student entering 099/101 (taken from a placement exam). Notice in these samples that the students have only moderate control of sentence level grammar and punctuation, but pretty good paragraphing and summary skills.

Student #1

“The author, Noel S. Mack describes some of the effects of prolonged alcohol abuse, which brings an array of evil for society. Such as murder cases, child abandonment, crck houses, child prostitution, health issues such as diabetes. Absenteeism in the labor force. Alcohol is already legal in the US but should not be induce beyond a modest level or abused. Drugs on the other hand, as discussed by author, Ernest Anjulio should be legalized. In my opinion, music does not intice young people to use drugs. The glamour of some music artist may provoke the flash desires of sin if a person doesn’t have strong Christian foundation. Young or old, drugs can result to gangs, violence, prostitution, AIDS, murder. In conclusion, the government and church’s should help with the social disintegration of alcohol and drugs, by educating the dangers of use and rehabilitate current addicts.”
“How badly the TV violence can influence the society? What we should do to stop the violence show every single day on TV? Should we let the government act, deciding which is considerate “good” or “bad” to be watched or, maybe, this is just a matter of choices: you know what you are supposed to watch and let your kids watch, which, means “we don’t need somebody else deciding this issue for us.”

In two different articles regarding about the TV violence, the writers demonstrated many commons point of views. However, their solution for this problem are quite different.

Based on Elishu’s article, the reader have an idea of how badly he thinks TV violence can influence the society. “I find TV violence so disgusting... I also believe it may be pernicious in it’s affects.” In the same way, but adding some results of researches and studies about he worries from the violence showed on TV programs, the writer emphasize the effects on the children, whose nowadays are paying more attention to the entertaining object than their school teachers who should be in charge of telling what is appropriate or not, what is considered violent or not? Those writers have different answers for this question. For Caudillo, the government appears to be the right department to deal with it. Although, he emphasize that the American people have to work together and prove as a limited force that this is a government duty. “they are in charge of protect our lives.”

For Elishu, nobody, but each citizen the right and the power to decide to watch or not and “freedom” defends his article.”
## English 099 Official Course Outline

<table>
<thead>
<tr>
<th>Division:</th>
<th>Humanities</th>
<th>Program/Dept:</th>
<th>English</th>
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<tbody>
<tr>
<td>Course Number:</td>
<td>ENGL 099/101</td>
<td>Credits:</td>
<td>5</td>
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<tr>
<td>Variable:</td>
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<tr>
<td>Course Title:</td>
<td>College Preparatory Writing V</td>
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<td>Inst. Intent:</td>
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<td>Type:</td>
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<td>Computer Lab Fee Amount:</td>
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</table>

| Degree/Certificate Requirement: | No |
| Name of Degree/Certificate Requirement: | |
| Distribution Requirement for AA/AAS: | No |
| Transfer Status to 4-year institution: | No |

If yes, please describe:

| Course length: | One Quarter |
| Class Size: | 28 |

| Course Contact Hours: | 55 |
| Lecture: | 55 |
| Lab: | |
| Clinical: | |
| Other: | - |

**Prerequisite:** Yes  If yes, please describe:  
1. Placement into ENGL 099/101 on the NSC English Placement Test,  
2. OR recommendation of NSC ENGL 097/098 English instructor

**Required Placement Tests:** Yes  If yes, please describe:  
COMPASS Reading and Writing Test

**Course Description:**  
Emphasis on writing skills for longer, more fully developed essays. Practice on prewriting, organizing, revising, editing, and proofreading essays. Includes some review of grammar, punctuation, and other skills needed for effective writing.
NSC Essential Learning Outcomes:
This course meets the following campus-wide Essential Learning Outcomes:
Knowledge:
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]
Intellectual and Practical Skills, including:
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]

Course Outcomes/Learning Objectives:
1. Students gain greater control of sentence level grammar. [FTPM, CSE]
2. Students improve ability to write cohesive, developed paragraphs. [CTPS, CSE]
3. Students learn to write longer, more fully developed essays (2-3 pages). [CTPS, CSE]
4. Students learn to control the focus of an entire essay. [CTPS, CSE]
5. Students learn to revise, edit, and proofread their own writing. [FTPM, CSE]
6. Students begin to recognize their voices as writers. [CSE]
7. Students improve critical thinking skills. [CTPS]

Topical Outline and/or Major Divisions:
Presentations, discussions, assignments, class workshops, and small-group work that involve the following:
1. Writing well-developed essays using exposition and analysis
2. Focusing, organizing, and revising drafted material so that student writing demonstrates logical and semantic coherence between sentences and paragraphs and within the whole essay (unity and transitions)
3. Review basic sentence elements and structures:
   a. Sentence boundaries--recognizing and correcting fragments, run-ons and comma splices
   b. Recognition and correct use of verbs, subjects, prepositions, and coordinating and subordinating conjunctions
   c. Subject-verb agreement
   d. Adverb, noun, and relative clauses and related punctuation
   e. Using pronouns correctly
   f. Punctuation for coordination and series
4. Activities to explore their writer’s voice
5. Reader-based writing (awareness of audience)
6. Basic computer word processing (optional)

Course Requirements (Expectations of Students)
1. Participation in class activities
2. Completion of daily homework assignments
3. Completion of in-class writing activities and quizzes
4. Revision of writing as assigned
5. Participation in small-groups
6. Exit exam (see Methods of Assessment #5 below)

Methods of Assessment/Evaluation:
End-of-quarter work should be at 75% competency (2.0 level) to move on to ENGL& 101.
1. In-class and outside of class writing assignments
2. Homework  
3. Quizzes and/or exams  
4. Student self-evaluation of writing and performance based on portfolio and participation  
5. Department Exit Exam, an essay based on two readings on file in the office of the department Coordinator and read by another teacher. See department Coordinator for more information.

**Required Text(s) and/or Materials:**
Choose one or more from the following:
*Patterns of Reflection: A Reader*, Dorothy U. Seyler  
*Short Takes: Model Essays for Composition*, Elizabeth Penfield  
*The Writer’s Options: Lessons in Style and Arrangement*, Morenberg and Sommers

Other choices are possible, but must be cleared with the English Department Coordinator. It is important not to use the same text just used in ENGL 097/098 or texts that will be used in ENGL& 101.

**Supplemental Text(s) and/or Materials:**
Students taking a developmental English course for the first time must also register for a two-credit Loft link (ENG 080). The instructor should consult with Page One director about the students in this link. Be sure that your students in developmental English for the first time are registered for ENG 080.

Instructors should look at the course outlines for ENGL 097/098 and ENGL& 101 to see the place of ENGL 099/101 in the sequence. English 099/101 is a course with two populations. One is students with adequate Compass reading scores, but with writing problems which keep them from initial placement in ENGL& 101. The other is students who took ENGL 097/098, often these are ESL students who are still having ESL problems serious enough to keep them from succeeding in ENGL& 101 without one more quarter of instruction.

**Outline Developed by:** English Department October 1, 1993

**Revised by:** English Department February 15, 2011
English 099/101 Learning Outcomes and Content Standards

The following learning outcomes and content standards reflect what students should be able to do by the time they exit English 099/101. These outcomes and standards are directly linked to the course outcomes and should drive daily activities as well as larger assignments. As you design tasks for your students to complete, consciously consider which outcomes and standards you are addressing.

### English 099/101: Writing

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Content Standards</th>
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<tbody>
<tr>
<td><strong>W1</strong> Understand and begin to use writing as a process</td>
<td><strong>W1.1</strong> Use reading and forms of brainstorming to generate varied details and ideas</td>
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<td><strong>W1.2</strong> Create a coherent plan of major ideas and supporting points to use as a guide in drafting</td>
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<td><strong>W1.3</strong> Understand the need for revision in crafting successful writing and use it as a part of the writing process</td>
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<td><strong>W1.4</strong> Follow a timeline in carrying out the revision process</td>
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<td><strong>W2</strong> Write clearly and effectively</td>
<td><strong>W2.1</strong> Produce a main idea in an essay (usually in the form of a thesis)</td>
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<td><strong>W2.2</strong> Organize information in a paragraph to develop and support a main idea</td>
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<tr>
<td><strong>W2.3</strong> Organize information in an essay to develop and support a main idea</td>
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<td><strong>W2.3</strong> Demonstrate critical thinking in developing ideas</td>
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<td><strong>W2.4</strong> Use specific details to support more general claims</td>
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<td><strong>W2.5</strong> Organize ideas in a coherent manner</td>
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<td><strong>W2.6</strong> Use transitional language to guide the reader from one idea to another</td>
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<td><strong>W2.7</strong> Produce neat, legible final copies</td>
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<td><strong>W2.8</strong> Demonstrate an increase in vocabulary</td>
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<td><strong>W2.9</strong> Use sentence construction suitable to the content of the writing</td>
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<td><strong>W3</strong> Generate clear, grammatically and mechanically understandable prose</td>
<td><strong>W3.1</strong> Understand where sentences should begin and end (control of sentence boundaries) and avoid run-on sentences and sentence fragments in edited and in-class writing.</td>
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<td><strong>W3.2</strong> Correct their own sentence level errors without the need to have all of the errors pointed out to them</td>
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<td><strong>W3.3</strong> Continue to improve finding and correcting all of their sentence level errors on their own, without intervention</td>
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<td>W3.4</td>
<td>Place basic punctuation, such as commas, effectively (to increase readability and understanding)</td>
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<tr>
<td>W3.5</td>
<td>Begin to place more advanced punctuation, such as colons, semicolons, and dashes, effectively</td>
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<td><strong>W4</strong> Understand how to write for different audiences and purposes</td>
<td><strong>W4.1</strong> Choose details, language and organizational patterns consistent with a particular purpose</td>
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<td><strong>W4.2</strong> Understand how audience affects tone and purpose</td>
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<td><strong>W4.3</strong> Begin to use texts as a basis for writing when the situation calls for it</td>
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<tr>
<td><strong>W5</strong> Analyze and evaluate the effectiveness and his/her own written work and that of others</td>
<td><strong>W5.1</strong> Recognize, understand, and apply criteria for effective writing</td>
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<td><strong>W5.2</strong> Provide useful feedback to improve the writing of his/her peers</td>
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<td><strong>W5.3</strong> Make revisions that improve development</td>
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<td><strong>W5.4</strong> Make revisions that improve the clarity and grammatical correctness of his/her prose</td>
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<tr>
<td><strong>W6</strong> Assess his/her own growth as a writer</td>
<td><strong>W6.1</strong> Develop an understanding of the importance of writing</td>
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<td><strong>W6.2</strong> Assess writing strengths and needs and apply this assessment to improve writing</td>
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<td><strong>W6.3</strong> Use reflection to monitor strengths and weaknesses (possibly in the form of a process narrative or a writing journal)</td>
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<td><strong>W6.4</strong> Demonstrate increased confidence in his/her ability to communicate through writing</td>
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<td><strong>W6.5</strong> Recognize that existing information can be combined with original thought and/or analysis to produce new information</td>
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</tbody>
</table>
COURSE SYLLABUS: ENGLISH 099/101.01/ENGLISH 101.06

Time: 11:00-12:50 daily
Room: CC 3360
Instructor: Laura McCracken
Office: IB 2309B
Office hours: 1:00-3:30 Tuesdays and Thursdays and by appointment
Office phone: 934-4543
Email: laura.mccracken@seattlecolleges.edu
(Please note: I don’t check email regularly in the evenings or on weekends.)


Welcome to English 099/101! This quarter you will be earning credit for two courses, one pre-college composition (English 099/101) and one college-level composition (English 101). Though you are enrolled in two separate courses, I will be teaching them as a unified 10-credit course. This means we will spend 10 hours a week together!

The course is designed to help you become a more skilled and confident writer so that you can be successful in your academic and career pursuits, and so that you can appreciate the importance of reading and writing in your life. The focus of this course will be to teach you to produce thoughtful, clear, coherent, and purposeful writing that is the product of careful reading and analysis.

In addition to becoming a better writer through the in-class assignments, homework, and essays, you will also become a better reader in this class. Critical reading skills are crucial for your success as a writer and college student. Critical reading means going beyond what lies on the surface; in this class you will be asked to read in a complex way and will question the ideas in a text. The reading textbook for this class, *50 Essays: A Portable Anthology*, contains a variety of essays that we will analyze in order to strengthen your reading skills. We will also use them as material for the essays you will be writing. Your writing text, *The Writer’s Options*, will give you a chance to focus on your sentence-level grammar and make effective choices when structuring your sentences, paragraphs, and essays.

COURSE OBJECTIVES FOR ENGLISH 099:

1. Students gain greater control of sentence level grammar.
2. Students improve ability to write cohesive, developed paragraphs.
3. Students learn to write longer, more fully developed essays.
4. Students learn to control the focus of an entire essay.
5. Students learn to revise, edit, and proofread their own writing.
6. Students begin to recognize their voice as a writer.
7. Students learn to work effectively in groups.
8. Students improve critical thinking skills.
COURSE OBJECTIVES FOR ENGLISH 101:
1. Read critically.
2. Write about and respond to texts.
3. Use the writing process.
4. Use peer review.
5. Produce writing with a thesis or central purpose.
6. Produce specific details, facts, or examples to support thesis.
7. Demonstrate critical thinking.
8. Produce coherent prose (transitions).
9. Choose an appropriate organizational pattern.
10. Make writing choices based on various audiences and purposes.
11. Write clear, grammatically and mechanically correct prose.
12. Develop style and voice.
13. Integrate sources and avoid plagiarism.

GRADING: Everything in the course is worth a specific point value. At the end of the quarter, your points will be divided by the total possible points and the percentage will then correspond with a decimal grade (see attached grading chart).

Participation = 100 points
Out-of-class Essays (four total) = 100 points each
Midterm Exam = 50 points
Final Exam = 100 points
Analytical paragraph assignments (five total) = 10 points each
Sentence combining assignments (from Writer’s Options) = 10 points each

PARTICIPATION: To do well in this class, you must be here on time, prepared to work every day. It shows respect for your fellow classmates and for me to be on time and ready to go. It is not only important that you be here every day physically, but it is equally important that you be engaged in the work we do. You will be graded on your participation in this class; here are my expectations.

Expectations of Student Participation:
- Be here on time.
- Complete your work (including all reading assignments) before class begins.
- Read and annotate the texts carefully.
- Listen attentively to other students.
- Engage in whole class and small group discussions.
- Ask thoughtful questions.
- Take notes.
- Participate thoughtfully in peer review for essays.
- Take the work in this class seriously and be committed to learning from the material and from others.

LATE WORK: All work must be completed by the beginning of class on the day it is due to be considered on time. One exception is that each student is allowed one late analytical paragraph assignment and one late sentence combining assignment (that’s a total of two late homework assignments—absolutely no more). If you know ahead of time that you will need to miss a class, you can turn your assignment in early.
I will accept late essays, but five points will be deducted for each day an essay is late. I will not accept late essays one week after the due date. Please note that assignments e-mailed to me on days when you are absent are still considered late. Do not get into the habit of e-mailing assignments; it is your responsibility to print them out.

**ESSAYS:** For each of the out-of-class essays (four total), you will write a rough draft and bring it to class to share with your peers. In a group of three people, you will do peer review, during which you will read each other’s essays and answer questions to provide feedback. Then you will turn in your revised final draft in a small folder along with your rough draft, peer review comments, and essay evaluation sheet. I will deduct ten points from your essay grade if you miss peer review. All essays (rough and final drafts) must be typed. I am happy to meet with you in my office hours to discuss your essays and provide feedback at any stage of your writing process.

Here are the out-of-class essays you will be writing. The assignments I give you in class will include more specific topics and instructions.

**Essay #1:** Description (2-3 pages)
**Essay #2:** Rhetorical Analysis and Evaluation of an Argument (2-3 pages)
**Essay #3:** Analysis of a Personal Experience (3-5 pages)
**Essay #4:** Synthesis of Two Written Texts (4-6 pages)

**IN-CLASS ESSAY EXAMS:** You will be required to write two in-class essays for your midterm and final exam. Both will analyze a reading from *50 Essays*. The Midterm Exam will be on May 11. The Final Exam will be given on Thursday, June 14 from 1:00-3:00 p.m. There will be no make-ups for these exams, so it is crucial that you not miss them.

**ANALYTICAL PARAGRAPH ASSIGNMENTS:** These short papers will help you prepare for your essays and essay exams by allowing you to practice your comprehension and analysis skills. Each student is required to complete five total paragraph assignments. See the course schedule for due dates. I will give you further instructions on these assignments in class. Please note that you need to have the reading done for each essay from *50 Essays* on the day it is due in class (whether or not you are writing your paragraph assignment on that reading). I will periodically give comprehension quizzes (worth 5 points each) to make sure everyone is keeping up with and understanding the reading.

**DISABILITIES:** I believe that every student should have an equal opportunity to be successful in his or her educational pursuits. If you have a disability that affects you as a student in this class, please let me know. The Disabilities Services Center on campus also exists to help you (934-3697, CC 2346A). If you have a documented disability, appropriate accommodations can be made for you.

**PAGE ONE WRITING CENTER:** Page One is located on the top floor of the library. Some of you may have already visited Page One; for others, it may be new. I want to emphasize how valuable Page One can be for you as long as you are a student at North. Page One has tutors who can work with you one-on-one on your reading, writing, and language skills. It
also has computers full of great language programs. It is a very helpful resource that I encourage you to use.

**EXPECTATIONS OF IN-CLASS BEHAVIOR:** I expect mature and respectful classroom behavior from each of you. This includes listening attentively, respecting your classmates and me, and refraining from text messaging and cell phone use during class.

**HOW TO BE SUCCESSFUL IN ENGLISH 099/101:**

- Come to class regularly and be on time.
- Purchase a 1” 3-ring binder for all of your class work.
- Save everything I hand out to you—your syllabus, class schedule, assignments, informational handouts, etc.—and put them in your binder. I will three-hole punch everything for you.
- Check the class schedule every night to make sure you know what is due the next day. It is your responsibility to keep track of all of your homework assignments.
- If you miss class, please ask me what you missed, whether there were any handouts, and whether I made any changes to the schedule.
- As you’re working on an essay, re-read the assignment several times so you’re familiar with what you’re being asked to do.
- Visit Page One and seek help from tutors and computer programs.
- Participate actively in class discussions.
- Ask questions.
- Give yourself plenty of time to print your assignments so that you won’t be late or encounter computer problems.
- Do not plagiarize. Period.
- Have an open mind and be willing and eager to learn.

**WITHDRAWALS:** If you find that you cannot stay in the class this quarter for whatever reason, please do not disappear. Your transcript and grade point average will be affected if you do not complete the class. Talk to me about your concerns and make sure you officially withdraw from the class. This must be done by May 25 in order to receive a W and not a 0.0.

**FINAL REMARKS:** I look forward to working with you all this quarter. Please visit my office hours if you want to ask questions about the course, go over assignments with me, or just talk about any related concerns. I’m here to help you as much as I can. Let’s have a great quarter.
English 099/101 (11:00-12:50 daily)
McCracken
Daily Schedule for Spring Quarter 2012 (April 2-June 14)

*Note: Please bring both textbooks to class every day.*

**Unit 1: Expressing Meaning through Description**
(major assignment: Essay #1: Description)

**Week One**
Monday, April 2:
Introductions, syllabus, placements
Due: Read 50 Essays, pp. 1-14
In-class writing exercise and student info. sheet
Discuss reading strategies, writing process
Discuss academic integrity/avoiding plagiarism

Tuesday, April 3:
Introduce Essay #1 assignment
Introduce The Writer's Options (do practice exercises in class)
Due: Read 50 Essays, pp. 1-14
Discuss academic integrity/avoiding plagiarism

Wednesday, April 4:
Introduce Essay #1 assignment
Introduce The Death of the Moth

Thursday, April 5:
Due: Read “The Death of the Moth” pp. 448-451
Practice paragraph patterns (Lesson 12)

Friday, April 6:
Due: Read The Writer’s Options pp. 214-225, do “The Science of Siblings” through “Poetry Slammers” on pp. 226-228
Discuss The Writer’s Options Lesson 13, practice description
Introduce “Once More to the Lake”

**Week Two**
Monday, April 9:
Due: Read “Once More to the Lake” pp. 431-437
Discuss sample student description essay

Tuesday, April 10:
Due: Two copies of Essay #1 rough draft for peer review
Essay #1 revision activity (bring your draft)
Introduce The Writer’s Options Lesson 7, sentence boundaries
Discuss proofreading strategies

**Unit 2: Arguing a Position**
(major assignment: Essay #2: Rhetorical Analysis and Evaluation of an Argument)

Thursday, April 12:
Due: Essay #1 Final Draft
Introduce argument, Essay #2 assignment

Friday, April 13:
Introduce PIE, analytical paragraph assignments
Distribute “Rape: A Bigger Danger than Feminists Know”

**Week Three**
Monday, April 16:
Due: Read The Writer’s Options, pp. 192-205
Due: Read “Rape: A Bigger Danger than Feminists Know”
Discuss Paglia, tone
Distribute “Public Statement by Eight Alabama Clergymen” Introduce “Letter from Birmingham Jail”

Tuesday, April 17:
Distribute and discuss “How to Write a Critical Analysis”
Introduce The Writer’s Options, Lesson 2
Wednesday, April 18: Due: Read *The Writer's Options*, pp. 21-28, do A-E
Thursday, April 19: Due: Read “Letter from Birmingham Jail” pp. 203-220
Friday, April 20: Due: Analytical paragraph assignment #1 (for “Letter from Birmingham Jail”)

More discussion of PIE/integrating sources
Introduce “The Obligation to Endure”

Week Four
Monday, April 23: Due: Read “The Obligation to Endure” pp. 83-90
Introduce “Curbing Nature’s Paparazzi”
Tuesday, April 24: Due: Read “Curbing Nature’s Paparazzi” pp. 267-271
Discuss *The Writer’s Options*, Lesson 9 (Coherence)
Wednesday, April 25: Due: Analytical paragraph assignment #2 (for “The Obligation to Endure” or “Curbing Nature’s Paparazzi”)
Brainstorm rhetorical strategies, discuss thesis statements

Thursday, April 26: Due: Rough thesis statement for Essay #2
Thesis workshop
Friday, April 27: Discuss sample rhetorical analysis essay

Week Five
Monday, April 30: Due: Two copies of Essay #2 rough draft for peer review
Essay #2 revision activity (bring a copy of your essay)

Unit 3: Analyzing the Power of Education
(major assignment: Midterm Essay Exam)

Tuesday, May 1: Due: Essay #2 Final Draft
Introduce Midterm Essay Exam, discuss theme (Power of Education), introduce “The Joy of Reading and Writing: Superman and Me”

Wednesday, May 2: Due: Read “The Joy of Reading and Writing: Superman and Me” pp. 15-19
Introduce “Learning to Read and Write”

Thursday, May 3: Due: Read “Learning to Read and Write” pp. 129-134
Introduce “The Allegory of the Cave”
Friday, May 4: Due: Read “The Allegory of the Cave”

Week Six
Monday, May 7: Due: Analytical paragraph assignment #3 (for “The Joy of Reading and Writing,” “Learning to Read and Write,” or “The Allegory of the Cave”)
Introduce *The Writer’s Options*, Lesson 4

Tuesday, May 8: Due: Read *The Writer’s Options*, pp. 54-64, do A-E p. 68
Look at sample thematic analysis essay

Wednesday, May 9: Brainstorm essay exam questions
Thursday, May 10: Distribute essay exam questions
Discuss in-class writing tips, organization
Friday, May 11: MIDTERM EXAM
Unit 4: Exploring Identity
(major assignment: Essay #3: Analysis of a Personal Experience)

Week Seven
Monday, May 14: Introduce Essay #3 assignment, discuss social identity
Look at sample personal experience essay
Introduce “Just Walk on By” and “The Fourth of July”

Tuesday, May 15:
Due: Read “Just Walk on By: Black Men and Public Space” pp. 383-386 and “The Fourth of July” pp. 239-242
Introduce “Shooting an Elephant”

Wednesday, May 16: Due: Read “Shooting an Elephant” pp. 284-291
Thursday, May 17:
Due: Analytical paragraph assignment #4 (for “Just Walk on By: Black Men and Public Space,” “The Fourth of July,” or “Shooting an Elephant”) Introduce The Writer’s Options, Lesson 3
Distribute “Readability” (handout)

Friday, May 18:
Due: Two copies of Essay #3 rough draft for peer review

Week Eight
Monday, May 21:
Due: Read The Writer’s Options, pp. 37-45, do F-J pp. 47-48 and A-E p. 50
Due: Read “Readability”
In-class revision work (bring a copy of your essay)

Unit 5: Making Connections
(major assignment: Essay #4: Synthesis of Two Written Texts)

Tuesday, May 22: Due: Essay #3 Final Draft
Introduce Essay #4 assignment, discuss synthesis

Wednesday, May 23:
Due: Read “On Being a Cripple” pp. 244-256
Look at sample synthesis essay, synthesis paragraphs

Thursday, May 24:
Due: Read “A Plague of Tics” pp. 359-371
Thematic synthesis activity

Friday, May 25:
NO CLASS

Week Nine
Monday, May 28: NO CLASS: MEMORIAL DAY HOLIDAY
Tuesday, May 29:
Due: Analytical paragraph assignment #5 (synthesis of “On Being a Cripple” and “A Plague of Tics”) Discuss organizational strategies, thesis statements

Wednesday, May 30:
Due: Rough thesis statement for Essay #4
Thesis workshop

Thursday, May 31:
Quoting/PIE activity

Friday, June 1:
Due: Outline for Essay #4

Week Ten
Monday, June 4: Due: Two copies of Essay #4 rough draft for peer review

Tuesday, June 5: Essay #4 revision activity (bring a copy of your draft)
Unit 5: Examining Our Relationship with Our World
(major assignment: Final Essay Exam)

Wednesday, June 6:  
**Due: Essay #4 Final Draft**  
Introduce Final Exam, “Our Vanishing Night”

Thursday, June 7:  
**Due: Read “Our Vanishing Night” pp. 234-237**  
Introduce “The Ends of the World As We Know Them”

Friday, June 8:  
**Due: Read “The Ends of the World As We Know Them” pp. 98-105**

Week Eleven
Monday, June 11:  
Brainstorm final exam questions

Tuesday, June 12:  
Distribute essay exam questions  
Assess class readings, instructor evaluations

Wednesday, June 13:  
No class

Thursday, June 14:  
**FINAL EXAM from 10:30-12:30**
English 099/101: Essay #1 Sample Assignment

For your first essay in English 099/101, I'd like you to reflect on your experiences with education. We've all had a variety of experiences with our education, both good and bad, and they've all affected our outlook on education and our goals for the future. I'd like you to choose one experience you've had (the more specific the better) that has something to do with education (an experience with a teacher or fellow student, a particular class you took, going to a new school for the first time, etc.) and write an essay about it. Your experience need not have taken place in a formal school setting; often life experiences are very educational and can help us make decisions about our future. Your goal in this essay should be to accomplish two things:

1. Describe this experience with enough detail that your readers will really know what it was like,
2. Explain why and how it was/still is significant.

This experience can be a positive or negative one, but should be something that has had some lasting effect on you.

Invention: We'll spend some time in class to help you come up with ideas.

Drafting: You should work on your rough draft this week and next and come to class on Friday, January 18 with two copies of a rough draft to share with your peer review group.

Revision: After peer review, take your comments and revise your draft so that it’s the best one you can make it. The final draft will be due on Friday, January 25.

Requirements: This essay should be typed, double-spaced, in 12-point font. It should be two to three full pages and must have an original title. Please turn the final draft in with the rough draft and peer comments—put all materials in a small folder. Any essay without peer comments will automatically lose 5 points (10 percent). Make sure your essay is done when you arrive at 9:00 on Friday the 25th. Late essays will be marked down also—5 points for each day they are late.

Tips: Don’t worry about making the first draft perfect. A rough draft is just that—rough—and there will be room for improvement. Take into account your classmates’ comments and visit Page One if you can to get another opinion. If you have questions at any stage of the process, let me know.

Due Dates: Rough draft for peer review Friday, January 18
Final draft (with rough draft and peer comments) Friday, January 25
English 099/101: Essay #2 Sample Assignment: Defining and Explaining a Term

We often use terms in our language that can mean different things to different people. Your task in this essay is to choose a term and define and explain that term. You may use various methods in your definition and explanation—using a person you know as an example, using experiences from your own life, using observations you have made, etc. You should choose a term that is open for interpretation and something you’re interested in exploring. Keep in mind that your purpose is to write your definition and explanation of the term, realizing that others may have different ones.

Here are some suggestions for topics. You may choose any of these or come up with one of your own. In your perspective, define and explain what it means to be any of the following:

- A hero
- A mother, father, daughter, son, grandparent, or other family member
- A student
- A teacher
- A friend
- A woman or a man

You may also choose to define a more abstract term like freedom or independence. Look for suggestions at the end of each essay in the “Definition” section of Short Takes.

In order to avoid cliches or generalizations in your essay, use specific examples to support your definition and explanation. You could use one person, for example, to define what it means to be a hero, or you could use several examples to define what it means to be a friend. Choose a topic that is interesting to you and is one you feel you could write comfortably about. Feel free to be creative in this essay—you might want to use humor or tell a story to support your thesis.

Invention: We’ll spend a bit of time in class on invention for this essay, but you are encouraged to try different methods on your own as well.

Drafting: You should work on your rough draft this week and come to class on Monday, February 4 with two copies of a rough draft to share with your classmates.

Revision: After peer review, take your comments and revise your draft so that it’s the best one you can make it. The final draft will be due on Friday, February 8.

Requirements: This essay should be typed, double-spaced, in 12-point font. It should be two to three full pages and must have an original title. Please turn the final draft in with the rough draft and peer comments—put all materials in a small folder. Any essay without peer comments will automatically lose 5 points (10 percent)
Introduction
This assignment here is to read the attached text carefully and then interpret, analyze and evaluate it. There are more detailed explanations of these three tasks later in this assignment, but, briefly, here’s what these tasks involve: To interpret a text is to try to figure out what it means, what ideas are discussed, and what it’s trying to say to the reader and how it might connect with your own ideas and experience. To analyze a text is to try to figure out and identify the writing strategies used by the writer. To evaluate a text is to try to determine whether or not it is any good and whether you like it or not and why.

This kind of writing requires a combination of skills—reading, of course, but also the ability to make some kind of statement about the text you’ve studied and read. In this way, what you write here will not be just a summary. This essay will be your interpretation of it, your analysis of it, your evaluation of it. By being careful and thorough in your interpretation and analysis, your eventual evaluation, will carry that much more weight.

The Assignment
Write an essay that interprets, analyzes, and evaluates and also makes a statement about the essay “My Palette” by Ayako Sato, which appeared in the 2002 edition of the Licton Springs Review (your campus literary and art magazine). Below are some suggested activities that you might try. You need not do all of them, but I do ask that you do at least one activity from each of the three lists below.

A. Interpretation
1. a description of what seems to be the purpose of this essay
2. a discussion of how your understanding of the reading changed after several readings
3. a description of the main point or thesis of this piece and also what material in the text supports this point or thesis
4. a discussion of how the ideas contained in the essay relate to your own previous experience and knowledge and feelings
5. an answer to the questions, “so what? Why should I pay attention to this?”

B. Analysis
1. a description of the style and tone of the writing
2. a discussion of the structure of the essay—how it’s organized, how the parts are connected together
3. a discussion of the beginning and ending of the essay
4. a discussion of the intended audience for the essay
5. a discussion of the vocabulary of the essay
6. for the writer of this piece, English is not her first language. How does this fact alter your appreciation of her writing choices?

C. Evaluation
1. a discussion of whether or not the essay seems successful
2. a discussion of whether or not you liked this piece and why

Documentation
For this paper, you will be using a rather informal style of citation. I ask that you name the essay and its author somewhere near the beginning of your essay and then, when you quote the author’s words, cite the page number in parentheses or you may choose to cite more informally by mentioning the
Getting Started on an Analysis Essay

- If you feel at all intimidated by this assignment, consider building this paper in sections, as in "tonight, I'm going to write a paragraph about the tone" or "I think I can say something about the language she uses to describe this experience." Later, you can rearrange the sections any way you want to.

- Quote sparingly, only when the writer says it better than you can in a paraphrase. I don't think this paper calls for long block quotes, but I think it would be very difficult to write a strong paper without at least a few well-chosen quotes.

- Use your knowledge of PIE paragraphs!

- I'm not looking for one "correct" analysis or interpretation of this essay. I'm really interested in how you support your own interpretation with material from the text itself.

- Remember that along with the other things that this paper has to do, it also has to have a thesis. It has to say something about this essay by Ayako Sato.

Evaluation Criteria

1. Does the essay meet the requirements of the assignment?
2. Does the essay analyze the writing decisions made by the writer?
3. Does the essay make an attempt to interpret the chosen text and convey why this interpretation is important?
4. Does the essay evaluate the success of the essay?
5. Is the essay edited carefully for grammar and spelling? Are quotes, citations, and the bibliographic heading handled correctly?

Due Dates and Other Requirements

One copy of your typed rough draft is due in class on Wednesday, January 27th. The final draft, which should be from 2-3 pages in length, typed double-spaced in a 12 pt. font, is due in class on Wednesday, February 3rd. To get full credit, be sure to turn in a copy of your rough draft with your final draft on that day.

Information you will need to build your Works Cited entry:

This essay, “My Palette,” was written by Ayako Sato and appeared on pages 75-78 of the literary magazine The Licton Springs Review in 2002. The magazine is published once a year and this was the 11th volume of the magazine.
**English 099/101: Essay #4 Sample Assignment**

For your final essay in English 099/101, you will move on to a new form of writing: analysis. When you analyze something, you break it down into its parts, looking at what those parts mean and how they work together. In this essay, you will analyze a written argument, focusing on how the argument is written. This is called rhetorical analysis and is something you will likely do in English 101.

You may analyze either “An Elastic Institution” (pp. 453-456) or “Abolish Marriage” (pp. 458-460) from *Patterns of Reflection*. Your task is to analyze how the writer or writers appeal to logos, pathos, or ethos in the argument. Choose one of the appeals to focus on and use examples from the argument to illustrate how the appeal is used and whether it is used effectively or not. We will discuss techniques for including quotations in your essay as support.

*Note:* You will not be saying whether you agree or disagree with the issue in the argument; instead, you will be focusing on how the argument is written and whether it is written effectively. It is possible to disagree with an author but still find that the argument has been written effectively and vice versa.

**Thesis:** Your thesis in this essay will consist of the following parts: the subject (the appeal you are focusing on) and your assertion (an evaluation of the author’s use of that appeal and the points or criteria on which you’re basing that evaluation). Please bring a rough thesis statement to class on Tuesday, March 8 for a thesis workshop. I will collect your thesis statements, so make sure you have them written out when you arrive in class.

Sample thesis statement for a rhetorical analysis: *In Joe Smith’s “Education Should Be Free for Everyone,” he effectively uses pathos by including real-life examples and references to the values of his audience.*

**Peer Review:** Your rough draft will be due for peer review on Monday, March 14. Bring two copies to class to share with your classmates. Remember that you will lose 5 points on your essay if you miss peer review.

**Revision:** After peer review, revise your draft so that it’s the best one you can make it. The final draft will be due on Friday, March 18.

**Requirements:** This essay should be typed, double-spaced, in 11- or 12-point font. It should be two to three full pages and must have an original title. Please turn in the following items in a folder: the final draft, rough draft, peer review comments, revision activity, and essay evaluation sheet (attached). Make sure your essay is done when you arrive at 12:00 on Friday the 18th. **Late essays will not be accepted** because I need to have them graded by our final exam period on Wednesday, March 23.
Chapter 5: English 097/098

**English 097/098 Course Overview**

In English 097/098 (a 10-credit block) students continue to review sentence level grammar, but they focus on short essay writing (2-3 pages). Students enter English 097/098 with some inferential reading skills, paragraphing skills, and adequate study skills.

The focus of the class is reading comprehension and short essay writing. Some students enter 097/098 from English 095/096, and others place into English 097/098 via the English placement exam. While students entering at this level are supposed to be about one quarter away from being English 101 ready, you'll find that many of them are lacking skills while others are quite strong. The variability of student skills is one of the biggest challenges in working with these developmental students.

Do not assume students at this level know how to write coherent essays or understand all of what they read. A few students at this level have learning disabilities as well.

Here are two writing samples, in response to two readings, written by typical students entering 097/098 (taken from a placement exam). Notice in these samples that the students have some control of sentence level grammar and paragraphing, but little ability to organize an essay.

**Student #1**

“I find that both topics are of interest regarding TV violence. Passage one sujects people do their own censoring of shows and that the government not be allowed to make choices for us. Passage two feel more like the government should make laws censoring TV producers from violent shows.

Both essays state that violence has a very negative effect on children who see it on TV. Also that children watch a lot of TV. Passage one thinks parents should monitor there children’s veiwing and passage two feels the government should somehow do it.”
Student #2

“I believe both writers share a couple of the same views about America. One is that America should recognize and educate it’s people that America is made up of different culture, and that they have contributed to American society as we know it today. Tow, that those people who imigrated to, and believed in America, did so with great sacrifice and loss, while at the same time adding to America’s diversity by holding on to some of their identity.

However both writers have contrasting view points on how the ultimate goal of American society should be achieved. That is should America become a nation by blending it’s people with different identities, and become one people as a whole, or should America become a nation that recognizes the difference of it’s people.”

Student #3

“There are many similarities within “TV violence and freedom” and “Save us from TV violence.” AC Elihu author of the first passage snares the opinion of L. Caudillo, author of the second passage, both come to a conclusion that TV violence would fall under categories such as “revolting and self inelicting in the sense that TV violence can and will lead to future outbreaks through children. When a child absorbs violence through TV, one of the favorite sorces of intertainment, they follow the famous saying “monkey see, monkey do.”

The two passages also contain differences, one being the resolution to the stated problem. AC Elihu believes that parents should take the responsiability of their children, screen what they watch. In other words do not let them go wild. The government who should not be the source of power and control, this takes away the rights of American. L. Caudillo believes that the government should censor the TV programs, deleting violence from the source before it becomes a problem.”
English 097 Official Course Outline

Division: Humanities  Program/Dept: English  
Course Number: ENGL 097  Credits: 5  Variable: No  
Course Title: College Preparatory Reading IV  
Inst. Intent:  
Fee: Yes  Type: CL  Computer Lab Fee Amount: 

Degree/Certificate Requirement: No  
Name of Degree/Certificate Requirement: 
Distribution Requirement for AA/AAS: No  
Transfer Status to 4-year institution: No 
If yes, please describe: 
Course length: One Quarter  
Class Size: 28  
Course Contact Hours: 55  
Lecture: 55  Lab:  
Clinical: Other: - 
Prerequisite: Yes  If yes, please describe: 
1. Placement into ENGL 097/098 on the NSC English Placement Test, 
2. OR recommendation of NSC ENGL 095/096 English instructor, 
3. OR completion of NSC’s ENGL 095/096 course with a 2.0 grade or higher 
Required Placement Tests:  
Yes  If yes, please describe: 
COMPASS Reading and Writing Test  

Course Description: 
Increase general knowledge of fiction and non-fiction through overview of concepts and vocabulary needed to interpret, appreciate and respond to a wide range of reading selections.  

NSC Essential Learning Outcomes:  
This course meets the following campus-wide Essential Learning Outcomes: 
Knowledge: 
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM] 
Intellectual and Practical Skills, including: 
- Critical Thinking and Problem-Solving [CTPS]  
- Communication and Self-Expression [CSE]  

Course Outcomes/Learning Objectives:
1. Students prepare for college-level reading, expanding their reading experience. [CTPS]
2. Students’ critical reading skills continue to develop. [CTPS]
3. Students continue to increase their vocabulary. [FTPM, CSE]
4. Students make connections, both in discussion and writing, among texts and between texts and the students’ own concerns. [CTPS, CSE]

**Topical Outline and/or Major Divisions:**
1. Reading critically for main ideas, supporting details, patterns of idea development, and implied meanings in a variety of non-fiction and fiction selections
2. Examining an author’s use of scene, character development, narration, illustration, description, example, and symbolic language to enhance both fiction and non-fiction
3. Building vocabulary to increase cultural and conceptual understanding of the various reading selections
4. Practicing using summary, paraphrase, and quotation as support in responding to topics from the reading selections
5. Practicing making connections among texts and between texts and the students’ own concerns

Comments: Instructors should look at the course outlines for ENGL 097/098 to see the place of ENGL 095/096 in the sequence.

**Course Requirements (Expectations of Students)**
1. Participation in class activities
2. Completion of daily homework assignments
3. Completion of all in-class activities, quizzes, and exams
4. Maintenance of a notebook that includes course handouts, lecture notes, reading notes, vocabulary lists, and completed assignments

**Methods of Assessment/Evaluation:**
End of quarter work should be at 75% competency (2.0 level) in order for student to be recommended on to either ENGL 099/101 or ENGL& 101.
1. In-class and outside of class writing assignments
2. Homework
3. Quizzes and/or exams.
4. Student self-evaluation of writing
5. Department Exit Exam, an essay based on two readings on file in the office of the department Coordinator and read by another English teacher. See department Coordinator for details.

**Required Text(s) and/or Materials:**
Choose one or more from the following:
*Joining the Conversation: An Anthology for Developing Readers*, Marguerite Crowley Weibel
*Models for Writers: Short Essays for Composition*, Rosa and Eschholz
Guidelines: A Cross-Cultural Reading/Writing Text, Ruth Spack
Advancing Vocabulary Skills, Sherrie L. Nist

Combined Night Developmental (English 095/096, 097/098) (books in this course should not be used in day classes)
Writing Talk: Paragraphs and Short Essays with Readings, Winkler and McCuen-Matherell
The Familiar Essay, Mark Christiansen

Other choices are possible but must be cleared with the English Department Coordinator.

Supplemental Text(s) and/or Materials:
Students taking a developmental English course for the first time must also register for a two-credit Loft link (ENGL 080). The instructor should consult with Page One director about the students in this link. Be sure that your students in developmental English for the first time are registered for ENGL 080.

Outline Developed by: English Department December 1, 1993
Revised by: English Department February 15, 2011
North Seattle College
### English 098 Official Course Outline

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#### Degree/Certificate Requirement:
- No

#### Name of Degree/Certificate Requirement:

#### Distribution Requirement for AA/AAS:
- No

#### Transfer Status to 4-year institution:
- Yes

If yes, please describe:

#### Course length:
- One Quarter

#### Class Size:
- 28

#### Course Contact Hours:
- 55
  - Lecture: 55
  - Lab: Clinical: Other: -

#### Prerequisite:
- Yes  
If yes, please describe:
1. Placement into ENGL 097/098 on the NSC English Placement Test,
2. OR recommendation of NSC ENGL 095/096 English instructor,
3. OR completion of NSC’s ENGL 095/096 course with a 2.0 grade or higher

#### Required Placement Tests:
- Yes
  If yes, please describe:
COMPASS Reading and Writing Test

#### Course Description:
Emphasis on writing skills for essays or longer papers. Practice in collecting, shaping, revising, editing and proofreading papers. Includes grammar, punctuation and other skills needed for effective writing.
**NSC Essential Learning Outcomes:**

This course meets the following campus-wide Essential Learning Outcomes:

**Knowledge:**
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]

**Intellectual and Practical Skills, including:**
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]

**Course Outcomes/Learning Objectives:**
1. Students learn to write longer, more fully developed essays (2-3 pages) that incorporate quotations and ideas from other texts. [CTPS, CSE]
2. Students learn to control the focus of an entire essay. [CTPS, CSE]
3. Students gain greater control over end punctuation, sentences and paragraphs. [FTPM]
4. Students learn to revise, edit, and proofread their own writing. [FTPM, CSE]
5. Students begin to recognize their voices as writers. [CSE]
6. Students improve critical thinking skills. [CTPS]

**Topical Outline and/or Major Divisions:**
Presentations, discussions, assignments, class workshops, and small-group work that involve the following:
1. Writing well-developed essays using exposition and analysis
2. Focusing, organizing, and revising drafted material so that student writing demonstrates logical and semantic coherence between sentences and paragraphs and within the whole essay (unity and transitions)
3. Review basic sentence elements and structures:
   a. Sentence boundaries--recognizing and correcting fragments, run-ons and comma splices
   b. Recognition and correct use of verbs, subjects, prepositions, and coordinating and subordinating conjunctions
   c. Subject-verb agreement
   d. Adverb, noun, and relative clauses and related punctuation.
   e. Using pronouns correctly
   f. Punctuation for coordination and series
4. Activities to explore their writer’s voice
5. Reader-based writing (awareness of audience)
6. Basic computer word processing (optional)

Comment: Instructors should look at the course outlines for ENGL 095/096 and ENGL& 101 to see the place of ENGL 097/098 in the sequence.

**Course Requirements (Expectations of Students)**
1. Participation in class activities
2. Completion of daily homework assignments
3. Completion of regular in-class writing activities and quizzes
4. Revision of writing as assigned
5. Participation in small-groups
6. Exit exam (see Methods of Assessment #5 below)

**Methods of Assessment/Evaluation:**
End-of-quarter work should be at 75% competency (2.0 level) in order for student to be recommended on to either ENGL 099/101 or ENGL& 101.
1. In-class and outside of class writing assignments
2. Homework
3. Quizzes and/or exams.
4. Student self-evaluation of writing
5. Department Exit Exam, an essay based on two readings on file in the office of the department Coordinator and read by another English teacher. See department Coordinator for details.

**Required Text(s) and/or Materials:**
Choose one or more from the following:
- *Quick Access: A Reference for Writers*, Troyka and Hesse (complete or compact)
- *Writer’s Toolbox*, William Strong
- *Combined Night Developmental* (English 095/096, 097/098) (books in this course should not be used in day classes)
- *Writing Talk: Paragraphs and Short Essays with Readings*, Winkler and McCuen-Matherell
- *The Familiar Essay*, Mark Christiansen

Other choices are possible but must be cleared with the English Department Coordinator.

**Supplemental Text(s) and/or Materials:**
Students taking a developmental English course for the first time must also register for a two-credit Loft link (ENGL 080). The instructor should consult with Page One director about the students in this link. Be sure that your students in developmental English for the first time are registered for ENGL 080.

**Outline Developed by:** English Department
**Revised by:** English Department
**January 1, 1993**
**February 15, 2011**
## English 097/098 Learning Outcomes and Content Standards

The following learning outcomes and content standards reflect what students should be able to do by the time they exit English 097/098. These outcomes and standards are directly linked to the course outcomes and should drive daily activities as well as larger assignments. As you design tasks for your students to complete, consciously consider which outcomes and standards you are addressing.

### English 097: Reading

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Content Standards</th>
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| **R1** Use varied appropriate skills and strategies to understand what is read | **R1.1** Demonstrate understanding and use of the components of the reading process, such as previewing, reading, and reviewing  
**R1.2** Consistently use a productive pre-reading strategy to review, make predictions, and set a purpose  
**R1.3** Demonstrate consistent understanding of the main ideas of a text (literal understanding)  
**R1.4** Make inferences and understand some nuances of a text (inferential understanding)  
**R1.5** Summarize and paraphrase an author's ideas  
**R1.6** Distinguish between major and minor details |
| **R2** Read and understand a variety of pre-college and basic college level texts | **R2.1** Read and understand both fiction and nonfiction  
**R2.2** Read and begin to understand literature and/or short stories  
**R2.3** Read, understand, and follow written directions and exam materials |
| **R3** Set goals and evaluate progress to improve reading | **R3.1** Assess reading strengths and needs and apply this assessment to improve reading  
**R3.2** Use reflection to monitor understanding and connect to personal experiences and prior knowledge (possibly in the form of a reading journal)  
**R3.3** Share knowledge and understanding of reading with others to improve comprehension |
### English 098: Writing

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Content Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student is able to:</strong></td>
<td><strong>The student can/doe:</strong></td>
</tr>
<tr>
<td><strong>W1</strong> Understand and begin to use writing as a process</td>
<td><strong>W1.1</strong> Use reading and forms of brainstorming to generate varied details and ideas</td>
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<tr>
<td></td>
<td><strong>W1.2</strong> Create a coherent plan of major ideas and supporting points to use as a guide in drafting</td>
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<td><strong>W1.3</strong> Understand the need for revision in crafting successful writing and use it as a part of the writing process</td>
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<td><strong>W1.4</strong> Follow a timeline in carrying out the revision process</td>
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<tr>
<td><strong>W2</strong> Write clearly and effectively</td>
<td><strong>W2.1</strong> Produce a main idea in an essay (usually in the form of a thesis)</td>
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<td><strong>W2.2</strong> Organize information in a paragraph to develop and support a main idea</td>
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<td></td>
<td><strong>W2.3</strong> Demonstrate critical thinking in developing ideas</td>
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<td></td>
<td><strong>W2.4</strong> Use specific details to support more general claims</td>
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<td></td>
<td><strong>W2.5</strong> Organize ideas in a coherent manner</td>
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<td><strong>W2.6</strong> Use transitional language to guide the reader from one idea to another</td>
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<td><strong>W2.7</strong> Produce neat, legible final copies</td>
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<td><strong>W2.8</strong> Demonstrate an increase in vocabulary</td>
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<td><strong>W2.9</strong> Use sentence construction suitable to the content of the writing</td>
</tr>
<tr>
<td><strong>W3</strong> Generate clear, grammatically and mechanically understandable prose</td>
<td><strong>W3.1</strong> Understand where sentences should begin and end (control of sentence boundaries) and avoid run-on sentences and sentence fragments in edited and in-class writing.</td>
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<td></td>
<td><strong>W3.2</strong> Correct their own sentence level errors without the need to have all of the errors pointed out to them</td>
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<td></td>
<td><strong>W3.3</strong> Continue to improve finding and correcting all of their sentence level errors on their own, without intervention</td>
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<td></td>
<td><strong>W3.4</strong> Place basic punctuation, such as commas, effectively (to increase readability and understanding)</td>
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<td></td>
<td><strong>W3.5</strong> Begin to place more advanced punctuation, such as colons, semicolons, and dashes, effectively</td>
</tr>
<tr>
<td><strong>W4</strong> Understand how to write for different audiences and purposes</td>
<td><strong>W4.1</strong> Choose details, language and organizational patterns consistent with a particular purpose</td>
</tr>
<tr>
<td>W4.2  Understand how audience affects tone and purpose</td>
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<tr>
<td>W4.3  Begin to use texts as a basis for writing when the situation calls for it</td>
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<tr>
<td>W5  Analyze and evaluate the effectiveness and his/her own written work and that of others</td>
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<tr>
<td>W5.1  Recognize, understand, and apply criteria for effective writing</td>
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<td>W5.2  Provide useful feedback to improve the writing of his/her peers</td>
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<td>W5.3  Make revisions that improve development</td>
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<tr>
<td>W5.4  Make revisions that improve the clarity and grammatical correctness of his/her prose</td>
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<tr>
<td>W6  Assess his/her own growth as a writer</td>
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<tr>
<td>W6.1  Develop an understanding of the importance of writing</td>
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<tr>
<td>W6.2  Assess writing strengths and needs and apply this assessment to improve writing</td>
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<tr>
<td>W6.3  Use reflection to monitor strengths and weaknesses (possibly in the form of a process narrative or a writing journal)</td>
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<td>W6.4  Demonstrate increased confidence in his/her ability to communicate through writing</td>
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<tr>
<td>W6.5  Recognize that existing information can be combined with original thought and/or analysis to produce new information</td>
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</table>
English 097/098 Sample Syllabus

ENGLISH 097/98: PRE-COLLEGE READING AND WRITING
INSTRUCTOR: Paula Bennett
TEXTS: Patterns Plus, 7th edition, by Conlin
Keys for Writers, 3rd edition, by Raimes
a college-level, English-only dictionary, such as Webster's or American Heritage

Note: You will also need notebook paper, pens and pencils, and a loose-leaf binder in which to keep your work organized. Essays must be word-processed, so you will need access to a computer. Computers are available for student use on campus, but you must have your own disk on which to save your work, and you must pay the quarterly lab fee.

PREREQUISITE: You must present your placement test evaluation form or the recommendation that you received from your previous English instructor that places you in English 097/98. Failure to verify your placement will result in your being administratively withdrawn from the class. No exceptions to this rule can be made.

COURSE DESCRIPTION: Good morning and welcome to English 097/98! The purpose of this class is to help you improve your reading, writing, and study skills. We will accomplish this by doing a lot of reading, writing, and studying, so you should expect to spend between two and four hours per day outside of class on your assignments. Scheduling the class to meet only three days a week is intended to give you ample time between class sessions to complete the reading and writing assignments. It will be up to you to schedule your out-of-class time efficiently.

COURSE OBJECTIVES:
1. to increase your ability to read and understand a wide range of texts
2. to increase your ability to identify main ideas, supporting details, and transitions in written material
3. to enlarge your vocabulary
4. to improve your ability to paraphrase and summarize written material accurately
5. to learn to read more critically and to respond at both literal and inferential levels
6. to learn to write various types of short essays (2-3 pages)
7. to eliminate common sentence-level writing errors, such as fragments, run-ons, and comma splices
8. to develop flexibility and control in the use of simple, compound, and complex sentences
9. to learn to revise, edit, and proofread your own writing
10. to work effectively in groups
11. to improve your critical thinking skills
POLICIES AND REQUIREMENTS:

1. All written homework must be turned in on time; **daily work will not be accepted late. Reading assignments must be completed before the class session during which they will be discussed.** If you know that you will not be in class, homework may be turned in ahead of time. If you know that you will be absent on the day a test is scheduled, please let me know before the test day so that we can make alternate arrangements. **Essays are due at the beginning of the class period on the day they are due. Essays will be marked down for each day they are late and will be accepted no more than one week after the due date.**

2. Daily attendance and preparation are crucial to your success in this class. NOTHING will affect your potential to succeed in this class as much as regular attendance and active participation. This class will involve a lot of collaborative activities and group discussions. It is my hope that you will learn from each other as well as from me. For that to occur, you must come to class prepared and willing to participate. Therefore, **more than three absences may affect your ability to pass the class.**

   If you miss class, it is your responsibility to contact a classmate to find out what was covered and what the homework is. In the past, students who have formed study groups have been highly successful in this course. I recommend that you form a group with two or three of your classmates and study together regularly. At the very least, you need to find a couple of classmates with whom to exchange phone numbers so you have someone you can call if you have been absent.

3. I also ask that you be on time. If you have outside commitments which will prevent you from arriving on time and staying for the full class period, you need to find a different section to enroll in or consider whether this is the best quarter for you to take this class. **If you come in after roll has been taken, you will be counted absent for the day, and these absences will count toward the maximum of five absences for the quarter.**

4. Keep a notebook containing all of your written work all quarter. **Throw nothing away** until you have received your final grade for the quarter.

   You will do many types of reading and writing exercises for this class, which will provide an opportunity to practice the skills you are acquiring. **Daily work will be not be graded, but we will go over it in class, and you will have a chance to correct your errors and to ask questions.** I am available to help you individually during my office hours, and one-on-one tutoring and computer-assisted instruction are available in Page One, which is upstairs in the Library.

   I strongly encourage you to use Page One services throughout the quarter. To get the most from this course, take your essay assignments to Page One as you are working on them and use both the essay-writing software and the tutoring services to improve the content, structure, and editing of your essays. **Loft tutors will not edit your essays**
for you, but they will help you identify patterns of error and learn how to correct them. When you get a corrected essay back from me, you should sit down with a tutor and go over any errors that you still don’t understand, and in my comments on your papers, I may suggest specific things for you to work on with a Loft tutor.

Improvement is extremely important in this course. Where you start out is not nearly as important as where you get to by the end of the quarter. At the end of the quarter, you will be asked to reflect on, describe, and demonstrate the progress you have made in improving your reading and writing skills. If at any time you are concerned about how you are doing in the course, please come and see me, and we will go over your progress together. If any questions or concerns arise during the quarter, please come and talk with me in my office.

GRADES: Because English 097/98 is a pre-college level course, your grade will not transfer to other schools nor do the credits count toward a degree. Depending on your progress during the quarter, you will be recommended to go to English 101, to take English 099/101 (a 5-credit course for those whose reading skills are satisfactory but who need more writing instruction to reach college level), or to continue at the 097/98 level for another quarter. Other recommendations may be made depending on individual needs.

Your quarter grade will be based on the quality of your written work, on your level of participation throughout the quarter, and on the average of your scores on quizzes which will measure your mastery of vocabulary, grammar, and reading comprehension. Your recommendation for next quarter will also depend on your exit essay exam, which will be evaluated by another member of the English Department.

Your course grade will be based on the following percentages:

- 90-100% = 3.5-4.0 Excellent/Outstanding
- 80-89% = 2.5-3.4 (85% = 3.0) Very Good/Above Average
- 70-79% = 1.5-2.4 (75% = 2.0) Satisfactory/Average
- 60-69% = 0.7-1.4 (65% = 1.0) Weak/Below Average
English 097/098: Essay #1 Assignment Sample

Here are some possible topics for your first formal essay:

Topic choice #1: Use your personal experience to illustrate one characteristic of contemporary America.

Choose a word or phrase that you think describes America today—American society as a whole, Americans in general, or the image that people have of the United States. There are two basic ways that you could develop an essay to support your view of America: First, you could choose a single event that you experienced or directly witnessed to support and illustrate the term you chose. If you choose this option, you will write a narrative essay in which you recreate the experience for the reader, showing your reader how this event illustrates the American trait that you have chosen. Narrative essays are arranged chronologically and often have a withheld thesis; that is, the essay begins by describing the scene and the action and saves the statement of thesis for the end. Sometimes narrative essays have an implied thesis; the thesis is not directly stated within the essay but is clearly suggested by the way the material is developed and described.

Another way to develop an essay on this topic would be to brainstorm a list of several examples from your own experience and observation that illustrate your chosen description of America or Americans. This type of essay would not be chronological in structure. More often, essays that are developed using examples move from the least important example to the most important. This technique builds up strength as the argument proceeds and leaves the most important supporting point in the mind of the reader at the end.

Topic suggestion #2: Choose a person whom you admire and consider a good role model or someone that you would describe as a hero.

To get started with this topic, make a list of people you admire. You might include both people that you know personally and public figures that would be familiar to most people. Be sure that you know enough about the person to be able to describe him or her very specifically. You will need to be able both to describe the person and his or her behavior and convey to the reader why you consider the person worthy of admiration. What has the person done that makes him or her a good role model? What qualities of character does he or she possess and how are these exhibited in his or her behavior?

Working draft is due on Tuesday (Remember that this MUST BE TYPED. No credit will be given for handwritten drafts.) Final draft (accompanied by all preliminary work) is due Monday. Late essays will be penalized 5 points for each day they are late and will be accepted no more than one week after their due date.
English 097/098: Essay #2 Assignment Sample

Introduction
This is your last essay assignment in this class. We’ve experienced a number of texts this quarter—essays and other short readings, short films. Most of these texts have shown us something about the world and most have tried to make a statement about how things are or should be. They have demonstrated for us ways to live or improve our lives. Which of these texts have you most connected with? Which texts, as you think about them now from the vantage point of the tenth week, seem to want to be together? Think about some of the larger themes of the readings—yes, some were about specific topics—Gary Soto’s avocado-colored jacket, eating meals together, dyslexia, etc. but they were also about larger ideas, too—the importance of being yourself or the value of education or the fact that a poor community can also be a proud community. Speaking to these larger issues might bring a handful of essays and/or films together in your paper.

The Assignment
Write an essay that brings together under some common idea and makes a statement about three to four of the texts—readings and films—that you’ve experienced in this class. Please provide a Works Cited page at the end of your essay. From the due dates below, you can see you have more time than usual for the writing of this essay. It’s a longer paper, but, then, you have more to talk about.

The Texts
You may choose from any of the assigned readings in our text (including those still to come on our schedule), your children’s book, and any of the short films that I’ve shown. Here’s a list:

Essays:
“The Jacket” Gary Soto 312
“Shame” Dick Gregory 278
“On Being 17, Bright, and Unable to Read” David Raymond 196
“The Magic of the Family Meal” Nancy Gibbs 208
“Some Lessons from the Assembly Line” Andrew Braaksma 484
“Fahrenheit 59: What a Child’s Fever Might Tell Us About Climate Change” Audrey Shulman 495
“Condemn the Crime, Not the Person” June Tangney 566
“Shame is Worth a Try” Dan M. Kahan 571
“The Most Important Day” 76
“Unforgettable Miss Bessie” Carl Rowan 163
“The Barrio” Robert Ramirez 305
“Me Talk Pretty One Day” David Sedaris 290
“A Nincompoop” Anton Chekhov444
“The Story of an Hour” Kate Chopin 382
“Black Men and Public Spaces” Brent Staples (handout)

Poems:
“The Journey” Mary Oliver (handout)
“The road Not Taken” Robert Frost (handout)

Films:
Smartcard
The Man Without a Head
Before Dawn

The Essay Structure
I urge you to create a structure and style of your own for this essay that helps you say what you want to say. You may want to compare and contrast the advice given or comment on how their advice matches up with your own feelings. You may write the paper as a kind of narrative of your journey through the different essays and your own life experiences. You may want to analyze, interpret and evaluate your chosen readings. However you put this paper together and whatever you say about the articles, try to make this essay one that says something that is important to you. Be creative in how you think of this essay project; I always try to reward students trying something different.

Your Audience
It may help to imagine as your audience a specific person—a younger sister or brother, your child (or your future child), a good friend, a lost friend. You might also consider writing to someone taking this same class next quarter. Having a specific reader in mind can really help you to focus your advice about what to pay attention to in these too-short lives we live.

Your Documentation
All quotes require citations. Provide a Works Cited entry for each text that you quote from.

Grading Criteria
1. Does this essay meet the requirements of the assignment?

2. Does this essay have a clear and thoughtful thesis? Is this thesis developed and supported with references to the chosen texts?

3. Does the chosen structure and style of this essay demonstrate thoughtfulness and boldness?

4. Does the essay demonstrate proper documentation and bibliographic practices?

5. Does the final draft demonstrate grammatical and typographical correctness?

Due Dates and Other Requirements
One copy of the rough draft is due in class on Tuesday, December 8th. The final draft, which should be from 3-4 pages in length, (not including the Works Cited page), typed, double-spaced in a 12-point font, is due in class on Monday, December 14th, our last day of class. You must turn in your rough draft along with your final draft on this day.
Chapter 6: English 095/096

*English 095/096 Course Overview*

In English 095/096 students continue to work extensively on their sentence level grammar, but they also practice paragraph writing and, toward the end of the term, they move on to short essay writing (1-2 pages). Students enter English 095/096 with limited reading, writing, and study skills.

The focus of the class is grammar practice, paragraph writing, reading comprehension, and study skills. Some students enter 095/096 an English as a Second Language (ESL) course, and others place into English 095/096 via the English placement exam. As you can see, English 095/096 has a wide range of students from varied backgrounds.

Do not assume students at this level know how to study, take notes, prepare for tests, write coherent paragraphs, write consistently clear sentences, or understand all of what they read. Some have learning disabilities and others may not have a strong desire to learn. Teaching this level is challenging due to the diverse needs of the students, with some quite weak and others surprisingly stronger.

Here are two writing samples, in response to two readings, written by an average student entering English 095/096 (taken from a placement exam). Notice in these samples that the students have only minimal control of sentence level grammar and paragraphing.

**Student #1**

“Language in this issue doesn’t matter for most of us. because of the nature and gammer of the English language, but it does for some people. It all depends whether we are talking about a spacific person or just in general. For example the term “fireman” shouldn’t be used for a spacific individual that we know is a female and likes to be called “firewomen” instead. I heard that some woman complaint about the word “history” and demand to change it to history/herstory, I don’t think that’s a good idea, because it will sound unfamiliar and some may not even understand it. Another complaint is using “him” refering to the student. I strongly agree that it should be changed to him/her, because in a lot of schools females are in numbers than males. In conclusion, I think that most of this is just the nature and the grammer of the English language, since it doesn’t for most of the words have a muscular/feminie verbs and names like other languages, but I also believe that this to do something with the female vs male issue and after all we have to remember that this is an almost male society.”
Student #2

“I think the two writers in these readings are very accurate in all aspects of Drugs and Alcohols in the world today. The writers talk about teenagers, bangs and adults with there experiments with doug and alchohol and how it can effect a persons life. They both talk about the downfall on how the world would be if they legalized drugs and how it would effect the world if they did legalize drugs. The writers talk about the prices of drugs in the streets and compare the high cost of drugs in the streets to the legalization of drugs over the counter.”

Student #3

“After viewing the two essay’s, I feel the the two authors have contrasting opinions, however, they share some of the same point of views. Both parties feel that rap music should be censored. The point as to where they differ, is by whom should be responsible for protecting minors, from being subjected to such harsh maternal.

In the first essay, it is stated that parents should be completly responsible for regulating what their children are listening to. It also states that there is no sure fire way to control the possetion of these rap tapes. They are to easy to copy, and to listen to them privately.

This is some of the reasoning behind the second essay, as to why it should be regulated by the government. The author’s main issue is not to ban on censor who listens to the rap music, all that he would like to see happen, is that warning lables are placed on tapes that contain graphic maternal. They would also alike to place an age limit on being able to purchase the music, in comparison to ciggeretts and alcohol.”
**English 095 Official Course Outline**

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<th>Humanities</th>
<th>Program/Dept:</th>
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<tr>
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<td>Inst. Intent:</td>
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Fee: No  Type: Amount:

**Degree/Certificate Requirement:** No  
**Name of Degree/Certificate Requirement:**

**Distribution Requirement for AA/AAS:** No  
**Transfer Status to 4-year institution:** No

If yes, please describe:

**Course length:** One Quarter  
**Class Size:** 28

**Course Contact Hours:** 55  
Lecture: 55  Lab: None  Clinical: Other: -

**Prerequisite:** Yes  
If yes, please describe:  
Placement on the NSC English Placement Exam

**Required Placement Tests:** Yes  
If yes, please describe:  
COMPASS Reading and Writing Test

**Course Description:**
Emphasis on increasing reading speed and vocabulary, identifying the main idea and supporting ideas in expository reading, making inferences and evaluations and understanding figurative language. Includes study strategies for test-taking, note-taking, and outlining.
NSC Essential Learning Outcomes:
This course meets the following campus-wide Essential Learning Outcomes:
Knowledge:
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]
Intellectual and Practical Skills, including:
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]

Course Outcomes/Learning Objectives:
1. Students increase their ability to comprehend a wide range of texts. [CSE]
2. Students learn to read for important ideas, to recognize and interpret figurative language, to distinguish literal from inferential reading, to make inferences, to think critically about texts, and to distinguish between subjective and objective perspectives of both the reader and the writer. [FTPM, CTPS]
3. Students increase their vocabulary. [FTPM, CSE]
4. Students improve their ability to write and talk about the material that they read. [CSE]

Topical Outline and/or Major Divisions:
Presentations, discussions, assignments, class workshops, and small-group work that involve the following:
1. Reading a variety of texts such as non-fiction essays, short stories, poetry, a novel, or a chapter from a college text
2. Techniques and activities to meet Course Outcomes/Learning Objectives #2
3. Vocabulary building techniques that include word structures and using context clues for word meaning
4. Recognizing and understanding figurative language

Comments: Instructors should look at the course outlines for ENGL 097/098 to see the place of ENGL 095/096 in the sequence.

Course Requirements (Expectations of Students)
1. Participation in class activities
2. Completion of daily homework assignments
3. Completion of in-class activities, quizzes, and exams
4. Maintenance of a notebook that includes course handouts, lecture notes, reading notes, vocabulary lists, and completed assignments

Methods of Assessment/Evaluation:
End of quarter work should be at 75% competency (2.0 level) in order for student to be recommended to move to ENGL 097/098
1. In-class reading and responding assignments
2. Homework
3. Quizzes and/or exams
4. Student self-evaluation of reading, study skills, and test-taking

**Required Text(s) and/or Materials:**
An English Dictionary
Pick one or two from the list:
*Building Vocabulary for College*, R. Kent Smith
*The Skilled Reader*, D.J. Henry
*The Reader's Corner: Expanding Perspectives Through Reading*, Carol Kanar

Combined Night Developmental (English 095/096, 097/098)
(books in this course should not be used in day classes)
*Writing Talk: Paragraphs and Short Essays with Readings*, Winkler and McCuen-Matherell
*The Familiar Essay*, Mark Christiansen

Other choices are possible but must be cleared with the English Department Coordinator. It is important not to choose books that are used in ENGL 097/098.

**Supplemental Text(s) and/or Materials:**
Students taking this ENGL 095/096 class must also register for a two-credit Loft link (ENGL 080). The instructor should consult with Page One director about the students in this link. Be sure that your students are registered for ENGL 080.

**Outline Developed by:** English Department  December 1, 1993

**Revised by:**  English Department  February 15, 2011
North Seattle College
## English 096 Official Course Outline

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**Degree/Certificate Requirement:** No  
**Name of Degree/Certificate Requirement:**  
**Distribution Requirement for AA/AAS:** No  
**Transfer Status to 4-year institution:** No  
**If yes, please describe:**

| Course length: | One Quarter | Class Size: | 28 |
| Lecture: | 55 |
| Lab: | Clinical: |
| Other: | - |

**Prerequisite:** Yes  
**If yes, please describe:** Placement on the English Placement Test  
**Required Placement Tests:** Yes  
**If yes, please describe:** COMPASS Reading and Writing Test  
**Course Description:**  
Build writing skills through clear, correct sentences, well-developed paragraphs and coherent short essays.

### NSC Essential Learning Outcomes:

This course meets the following campus-wide Essential Learning Outcomes:

**Knowledge:**  
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]

**Intellectual and Practical Skills, including:**  
- Critical Thinking and Problem-Solving [CTPS]  
- Communication and Self-Expression [CSE]

**Course Outcomes/Learning Objectives:**

1. Students learn to recognize and correctly punctuate phrase, clause, and sentence boundaries (includes all end punctuation, semi-colons, and comma plus coordinate conjunction). [FTPM]
2. Students learn to write well-developed paragraphs. [FTPM, CSE]
3. Students learn to add variety to their writing. [CTPS, CSE]
4. Students learn to write short essays (approximately 2 pages) that demonstrate logical and semantic coherence between sentences and paragraphs (introduced during the latter half of the term) [CTPS, CSE]
5. Students practice apostrophe, quotation marks, colon, and dash. [FTPM]
6. Students learn to revise, edit, and proofread their own writing. [FTPM]
7. Students improve critical thinking skills. [CTPS]
8. Students begin to recognize their own voice as a writer. [CSE]

Topical Outline and/or Major Divisions:
Presentations, discussions, assignments, class workshops, small-group work that involve the following:

1. Study of the writing process including prewriting (free writing, mapping, brainstorming, listing, etc.), organizing, drafting, revising, editing, and proofreading
2. Practice in developing logical, unified, and coherent short essays
3. Addition of variety and complexity to sentences through such techniques as sentence combining, sentence imitation, and sentence reworking
4. Review of basic sentence elements, including subjects, verbs, independent clauses, prepositional phrases, relative clauses, and dependent (adverb) clauses
5. Activities to learn to use basic sentence punctuation as described in 4 and 5 in Course Outcomes/Learning Objectives above
6. Various activities to explore their writer's voice
7. Introduction to reader-based writing (awareness of audience)
8. Basic computer word processing (optional)

Comments: Instructors should look at the course outlines for ENGL 097/098 to see the place of ENGL 095/096 in the sequence.

Course Requirements (Expectations of Students)
1. Participation in class activities
2. Completion of daily homework assignments
3. Completion of in-class writing activities and quizzes
4. Revision of writing as assigned
5. Participation in small-group activities possibly including peer-editing

Methods of Assessment/Evaluation:
All work should be completed at 75% competency (2.0 level) in order for student to be recommended to move to ENGL 097/098

1. In-class and outside of class writing assignments
2. Homework
3. Quizzes and/or exams
4. Student self-evaluation of writing and performance based on portfolio and participation

**Required Text(s) and/or Materials:**
Pick one or two from the list:
- *Sentence-Combining Workbook*, Altman, et al.
- *Quick Access: A Reference for Writers*, Troyka and Hesse (complete or compact)
- *Building Sentences*, Mackie and Rompf

*Combined Night Developmental (English 095/096, 097/098)*
(books in this course should not be used in day classes)
- *Writing Talk: Paragraphs and Short Essays with Readings*, Winkler and McCuen-Matherell
- *The Familiar Essay*, Mark Christiansen

Other choices are possible but must be cleared with the English Department Coordinator. It is important not to choose books that are used in ENGL 097/098.

**Supplemental Text(s) and/or Materials:**
Students taking this ENGL 095/096 class must also register for a two-credit Loft link (ENGL 080). The instructor should consult with Page One director about the students in this link. Be sure that your students are registered for ENGL 080.

**Outline Developed by:** English Department December 1, 1993

**Revised by:** English Department February 15, 2011
English 095/096 Learning Outcomes and Content Standards

The following learning outcomes and content standards reflect what students should be able to do by the time they exit English 095/096. These outcomes and standards are directly linked to the course outcomes and should drive daily activities as well as larger assignments. As you design tasks for your students to complete, consciously consider which outcomes and standards you are addressing.

**English 095: Reading and Study Skills**

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Content Standards</th>
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</thead>
<tbody>
<tr>
<td><strong>R1</strong> Use varied appropriate skills and strategies to understand what is read</td>
<td>R1.1 Demonstrate understanding of the components of the reading process, such as previewing, reading, and reviewing</td>
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<td></td>
<td>R1.2 Use a productive pre-reading strategy to review, make predictions, and set a purpose</td>
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<td></td>
<td>R1.3 Demonstrate consistent understanding of the main ideas of a text (literal understanding)</td>
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<td></td>
<td>R1.4 Begin to make inferences and understand the nuances of a text (inferential understanding)</td>
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<td></td>
<td>R1.5 Summarize an author’s ideas</td>
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<td>R1.6 Distinguish between major and minor details</td>
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<tr>
<td><strong>R2</strong> Read and understand a variety of pre-college level texts</td>
<td>R2.1 Read and begin to understand both fiction and nonfiction</td>
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<td></td>
<td>R2.2 Read, understand, and follow written directions and exam materials</td>
</tr>
<tr>
<td><strong>R3</strong> Set goals and evaluate progress to improve reading</td>
<td>R3.1 Assess reading strengths and needs and begin to apply this assessment to improve reading</td>
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<td>R3.2 Begin to use reflection to monitor understanding and connect to personal experiences and prior knowledge (possibly in the form of a reading journal)</td>
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<td>R3.3 Share knowledge and understanding of reading with others to improve comprehension</td>
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<tr>
<td><strong>S1</strong> Use study skills effectively</td>
<td>S1.1 Understand the value of and take effective notes during class sessions</td>
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<td></td>
<td>S1.2 Identify and understand their individual learning style</td>
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<td></td>
<td>S1.3 Identify study strengths and formulate plans for improvement</td>
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<td><strong>S1.4</strong></td>
<td>Know when and how to get help when confused – and seeks out that help when needed</td>
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<tr>
<td><strong>S1.5</strong></td>
<td>Use a calendar or other organizational device to create a schedule (time management skills)</td>
</tr>
<tr>
<td><strong>S1.6</strong></td>
<td>Improve understanding of and use effective test-taking strategies</td>
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<tr>
<td><strong>S2.1</strong></td>
<td>Understand and take various roles within groups</td>
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<tr>
<td><strong>S2.2</strong></td>
<td>Seek and offer feedback</td>
</tr>
<tr>
<td><strong>S3.1</strong></td>
<td>Follow through on academic commitments (turn homework in on time)</td>
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<td><strong>S3.2</strong></td>
<td>Work alone or in a group as appropriate to the learning task</td>
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<td><strong>S3.3</strong></td>
<td>Demonstrate appropriate classroom behavior</td>
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<td><strong>S3.4</strong></td>
<td>Follow directions—both written and oral</td>
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<td><strong>S3.5</strong></td>
<td>Follow established guidelines for academic honesty</td>
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<tr>
<td><strong>S4.1</strong></td>
<td>Understand and use the problem solving process both independently and cooperatively</td>
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<td><strong>S4.2</strong></td>
<td>Continue to address life problems that interfere with the student’s pursuit of learning</td>
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<tr>
<td><strong>S5.1</strong></td>
<td>Continue to evaluate his/her strengths and weaknesses as a learner</td>
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<td><strong>S5.2</strong></td>
<td>Develop a more positive attitude toward learning</td>
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<tr>
<td><strong>S5.3</strong></td>
<td>Demonstrate an increased confidence in his/her ability to be a successful learner</td>
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## English 096: Writing

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Content Standards</th>
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</thead>
<tbody>
<tr>
<td><strong>W1</strong> Understand and begin to use writing as a process</td>
<td><strong>W1</strong> Use forms of brainstorming to generate varied details and ideas</td>
</tr>
<tr>
<td></td>
<td><strong>W1.1</strong> Use forms of brainstorming to generate varied details and ideas</td>
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<td></td>
<td><strong>W1.2</strong> Understand the need for and begin to consistently create an organizational plan to use as a guide in drafting</td>
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<td><strong>W1.3</strong> Understand the need for revision in crafting successful writing and begin to use it as a part of the writing process</td>
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<td><strong>W1.4</strong> Begin to follow a timeline in carrying out the revision process</td>
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<tr>
<td><strong>W2</strong> Write clearly and effectively</td>
<td><strong>W2</strong> Produce a main idea in a paragraph and begin to produce a main idea in an essay</td>
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<td><strong>W2.1</strong> Produce a main idea in a paragraph and begin to produce a main idea in an essay</td>
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<td><strong>W2.2</strong> Organize information in a paragraph to develop and support a main idea</td>
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<tr>
<td></td>
<td><strong>W2.3</strong> Begin to organize information in an essay to develop and support a main idea</td>
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<td></td>
<td><strong>W2.3</strong> Begin to demonstrate critical thinking in developing ideas</td>
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<td><strong>W2.4</strong> Use specific details to support more general claims</td>
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<td><strong>W2.5</strong> Organize ideas in a coherent manner</td>
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<td><strong>W2.6</strong> Begin to use transitional language between paragraphs to guide the reader from one idea to another</td>
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<td><strong>W2.7</strong> Produce neat, legible final copies</td>
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<td><strong>W2.8</strong> Demonstrate an increase in vocabulary</td>
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<tr>
<td><strong>W3</strong> Generate clear, grammatically and mechanically understandable prose</td>
<td><strong>W3</strong> Understand where sentences should begin and end (control of sentence boundaries) and can avoid run-on sentences and sentence fragments in edited writing</td>
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<tr>
<td></td>
<td><strong>W3.1</strong> Understand where sentences should begin and end (control of sentence boundaries) and can avoid run-on sentences and sentence fragments in edited writing</td>
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<td></td>
<td><strong>W3.2</strong> Correct almost all of their own sentence level errors once those errors have been pointed out to them</td>
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<td></td>
<td><strong>W3.3</strong> Begin to find and correct their sentence level errors on their own, without intervention</td>
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<td></td>
<td><strong>W3.4</strong> Consistently place basic punctuation, such as commas, effectively (to increase readability and understanding)</td>
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<td><strong>W3.5</strong> Begin to choose a variety of sentence constructions suitable to the content</td>
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<tr>
<td><strong>W4</strong> Understand how to write for</td>
<td><strong>W4</strong> Begin to choose details, language and organizational patterns</td>
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<tr>
<td></td>
<td><strong>W4.1</strong> Begin to choose details, language and organizational patterns</td>
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<tr>
<td>different audiences and purposes</td>
<td>consistent with a particular purpose</td>
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<td>----------------------------------</td>
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<tr>
<td>W4.2  Understand how audience affects tone and purpose</td>
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</tbody>
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<tr>
<th>W5  Analyze and evaluate the effectiveness and his/her own written work and that of others</th>
<th>W5.1 Recognize, understand, and begin to apply criteria for effective writing</th>
</tr>
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<tbody>
<tr>
<td>W5.2 Provide useful feedback to improve the writing of his/her peers</td>
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<tr>
<th>W6  Assess his/her own growth as a writer</th>
<th>W6.1 Begin to develop an understanding of the importance of writing</th>
</tr>
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<tbody>
<tr>
<td>W6.2 Assess writing strengths and needs and begin to apply this assessment to improve writing</td>
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<tr>
<td>W6.3 Begin to use reflection to monitor strengths and weaknesses (possibly in the form of a process narrative or a writing journal)</td>
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<td>W6.4 Demonstrate increased confidence in his/her ability to communicate through writing</td>
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<tr>
<td>W6.5 Begin to recognize that existing information can be combined with original thought and/or analysis to produce new information</td>
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</tbody>
</table>
English 095/096 Sample Syllabus

Instructor: Laura McCracken  
Class time: 10:00-11:50 daily  
Classroom: CC 3360  
Required texts:  
- Kanar, *The Reader's Corner: Expanding Perspectives Through Reading*  
- Smith, *Building Vocabulary for College, 7th ed.*  
- A pocket dictionary

Required materials: A large 3-ring binder for notes, homework, and handouts  
A separate spiral notebook to use for a journal

Welcome to English 095/096! We have a lot of important work to do this quarter, and I certainly hope that you will enjoy it. In this class we will work on improving your reading, writing, and study skills. All of this work will help you become a more skilled and prepared student in order to do well in college.

I understand that you all come into this class with different educational goals and experiences. I will do the best I can to help all of you achieve your goals. I'm here for you, so please don't hesitate to talk to me about anything that you are concerned with regarding the class. If at times the pace seems slow or the work seems too easy, be patient, work hard, and keep in mind that things will pick up. If the work seems too difficult or seems to be moving too quickly, be patient, work hard, and let me know what I can do to help. I will be scheduling mandatory individual conferences at midterm so that I can speak with you about your progress in the course. I also encourage you to come to my office hours to speak with me as well.

The skills you will learn in this class are crucial for your success at North Seattle College, at any other institution you may go on to, and once you get into your chosen field. I believe that education should be useful, practical, and fun. I believe this class will be worth your while if you work hard and make it a priority.

**COURSE OBJECTIVES:**
The objectives for **English 095** are  
1. Students increase their ability to comprehend a wide range of texts.  
2. Students learn to read for important ideas, to recognize and interpret figurative language, to distinguish literal from inferential reading, to make inferences, to think critically about texts, and to distinguish between subjective and objective perspectives of both the reader and the writer.  
3. Students increase their vocabulary.  
4. Students improve their ability to write and talk about the material that they read.

The objectives for **English 096** are  
Students learn to recognize and correctly punctuate phrase, clause, and sentence boundaries (includes all end punctuation, semi-colons, and comma plus coordinate conjunction).  
Students learn to write well-developed paragraphs.  
Students learn to add variety to their writing.  
Students learn to write short essays (approximately 2 pages) that demonstrate logical and semantic coherence between sentences and paragraphs (introduced during the latter half of the term).
Students practice apostrophe, quotation marks, colon, and dash. 
Students learn to revise, edit, and proofread their own writing. 
Students learn to work effectively in small groups. 
Students improve critical thinking skills. 
Students begin to recognize their own voice as a writer.

CLASS POLICIES:

1. **Regular attendance is essential.** Missing a two-hour class will cause you to miss important information and will affect your grade. Being late to class is also disruptive to the rest of us, so anyone who is more than ten minutes late will be counted absent. Out of respect for your classmates and me, and in consideration of your performance in this class, be on time.

2. **You must turn all homework in on time.** Each student is allowed one late homework assignment; after that, I will not accept any late homework. All reading and writing assignments must be completed before class the day they are due. If you anticipate that you will not be in class, turn your homework in ahead of time. There will also be no make-ups for tests or quizzes unless you have arranged them with me in advance.

3. **Plagiarism (academic dishonesty) of any kind is unacceptable.** This includes turning in assignments that you have already written for another class (unless given permission by both instructors to do so). Please see attached plagiarism policy for more specific information.

GRADERS: Each assignment you do for this class will be worth a specific point value. At the end of the course, I will calculate a percentage based on the total points you have earned. This percentage will then be converted to a decimal grade (see attached Grading Chart). The breakdown is as follows:

- Reading Journals (from *The Reader’s Corner: Expanding Perspectives Through Reading*) = 10 points each
- Sentence-combining homework (from *Sentence-Combining Workbook*) = 5 points each
- In-class writings = 10 points each
- Journal = 20 points each time I collect it
- Sentence-Combining Tests = 10 points each
- Vocabulary Tests = 10 points each
- Final Vocabulary Test = 30 points
- Essays (two total) = 50 points

Note: There will also be frequent unannounced “pop” quizzes on the stories from *The Reader’s Corner: Expanding Perspectives Through Reading* and on the vocabulary homework. These will be worth 5 points each.

In order to pass this class and move to the next level of English, you must earn a minimum 2.0 (75%) grade.

DISABILITIES: If you have a disability that affects you as a student in this class, I encourage you to let me know. The Disability Services office located in CC2346A also exists to help you (934-3697, DS@seattlecolleges.edu).

PAGE ONE WRITING CENTER PLUS: Page One is located on the top floor of the library. Some of you may have already visited Page One; for others, it may be new. I will be bringing
the class in for a visit and orientation so you can learn all about it. I want to emphasize now, however, how important and valuable Page One can be for you as long as you are a student at North. Page One has tutors who can work with you one-on-one on your reading, writing, and language skills. It also has computers full of great language programs.

Some of you may be signed up for Page One Link (ENG 080) which will require you to visit on a regular basis throughout the quarter. The Link is designed to give you extra help and support the work you do in this class. Students who are not in the Link are still welcome and encouraged to visit Page One, however. It is a very helpful resource.

**GROUND RULES:** Out of respect for each other, please follow these ground rules:

- Turn off all cell phones and other personal electronic devices before entering the classroom.
- Refrain from sending and receiving text messages during class.
- Do not carry on private conversations when other people are talking.
- Do not do homework during the class.
- Listen to and respect your classmates’ comments and ideas.

**FINAL REMARKS:** This is college and because of that, I have high expectations of each of you. I expect that you will conduct yourselves in a mature and respectful way, will involve yourselves in the coursework, and will keep your minds open to new and interesting ideas. I look forward to working with you all this quarter. I encourage you to visit my office hours if you want to ask questions about the course, go over assignments with me, or just talk about any related concerns. I’m here to help you as much as I can. Let’s have a great quarter!
English 095/096 Journals

You will be keeping a daily writing journal to help you get comfortable with writing on a regular basis. Please purchase a spiral notebook (80 sheets is plenty) and bring it with you to class every day. For the first ten minutes of class, you will be writing in your journal. The content of this writing may vary—some days I will write a question on the board to help get your mind going, other days I’ll have you respond to something we’re working on in the class, and some days I’ll just have you write what’s on your mind. I do ask that each entry begin with the date.

The purpose of this assignment is to get you comfortable with writing. I will be collecting the journals two times throughout the quarter. I will not grade you on spelling, grammar, or your ideas when I collect the journals. Instead, I will give you credit for writing every day. If you’ve written the satisfactory amount of entries, you will receive 10 points each time I collect it.

Note: If you end up writing something personal that you’d rather I not read, write “PERSONAL” on the top of the page and I’ll respect your wishes.
English 095/096 Reading Logs

One of the most important things we'll work on in this class is enhancing your ability to read critically. This means that you'll do more than just read on the surface; you'll become an active reader, one who thinks deeply about what you read. For each of your reading assignments, you'll do a Reading Log in which you'll complete several steps that will help you think about what you’re reading.

For each reading log, include a heading with your name, the class, the date, and the name and author of the reading selection. You can write these by hand, but please be neat. Be sure to label each step with the step number and heading. Each reading log is worth 10 points.

Step #1: Preview and Two Questions

Use the title, introduction, conclusion, headings, etc. to preview the reading selection. This will help you get an idea of what the reading is about. From this information, write two questions you have before reading the selection.

Step #2: Vocabulary

List at least two new vocabulary words from the selection with their definitions and page numbers.

Step #3: One thoughtful question

Write down a question about the selection after you’ve read it. This may be something you don’t understand or something you’d like to ask the author if you could.

Step #4: Summary

This is probably the most difficult step. We’ll do some practice summaries before doing them for your reading logs. After reading the selection, write a short summary of five or six sentences. Pretend that you must explain the reading selection to someone who has never read it before. Include the main idea and supporting points, but not your opinion. A summary should be objective and should basically condense a selection into a few sentences. The summary will also be evaluated on grammar and mechanics.

Step #5: Personal Response

Now you can give your opinion! In a short paragraph, respond to the selection. Did you like it or not? Why or why not? How does it relate to your own life? What did it make you think about?
English 095/096 Paragraph Assignment

For this assignment, you will write a well-constructed paragraph that describes an event or experience in your life. You may choose one of the following ideas:

Choice #1: Write about a job you’ve had in your life that has been important to you. Perhaps this is a job that taught you a new skill, challenged you in some way, or taught you about the value of education or what you want to do with your life. Describe this job and explain why it was important.

Choice #2: Write about a trip you took that stands out in your mind. Describe this trip in detail and explain why it was so meaningful, fun, educational, etc.

Choice #3: Write about a personal experience that taught you a valuable lesson. Describe the experience and explain what you learned from it.

Choice #4: Write about a time of change in your life, such as moving, getting engaged, getting hired or fired, graduating from school, leaving home, etc. Describe this experience and why it was significant.

We will discuss aspects of good paragraph organization in class. Most importantly, make sure your paragraph has a clear focus and supporting details and that the ideas in your paragraph connect to each other well. Because this paragraph will stand alone and not be part of a longer essay, it can be longer than one you might normally write. This paragraph should be 200 to 300 words.

The rough draft of this assignment is due on Wednesday, April 17. Bring two copies to share with your classmates in peer review. Revise and edit the paragraph before turning in the final draft on Monday, April 22.

This assignment must be typed, double-spaced, in 12-point font. The final draft must be submitted in a folder with the rough draft, the final draft, your peer comments, and your evaluation sheet (this will be handed out on Monday the 22nd).

Evaluation Criteria:

Clear topic sentence ______/5
Unity/cohesion of ideas ______/5
Development of the topic sentence ______/5
Correct grammar, mechanics, and punctuation ______/10

Total = ______/25
English 095/096 Essay #1 Sample Assignment

For your first essay, I’d like you to think about why you came to college. Each student in this class may have a different reason for being here, and each reason is based on the individual’s experiences and expectations. For you, what is the purpose of a college education? To teach you to think? To prepare you for a job? To learn English better? To fulfill your parents’ or family’s expectations? To become a more well-rounded person?

The central question of the assignment is “What is the purpose of a college education for you?” Your thesis will be the answer to that question. The rest of your essay will support your thesis by using your own thoughts and experiences to show your readers why you have decided on that purpose.

I know that some of you have gone to college in other countries before coming to North Seattle College. For this essay, you can choose to write about your past experience or your present experience at NSC.

Invention: We will do some invention activities in class to help you come up with ideas for your essay. You may also do some brainstorming on your own.

Drafting: You will have a little over a week to draft the essay. Two copies of your typed rough draft will be due for peer review on Wednesday, May 1. During peer review, you will share your draft with your classmates and get feedback from them that will help you revise.

Revising: Taking your classmates’ (and others’) comments into consideration, revise your draft with the evaluation criteria in mind.

Editing/Proofreading: After revising the larger parts of your essay, you will correct your spelling, grammar, and punctuation to create the best draft possible. The final draft is due on Monday, May 6.

Requirements: The essay must be typed, double-spaced, in 12-point font. It must be two to three full pages. You must have an original title, and the final draft must be turned in in a folder with your rough draft and peer comments. Turn it in on time—each day an essay is late results in 5 points off your grade. Also, any essay without peer review comments will lose 5 points.
English 095/096 Essay #2 Sample Assignment

Topic:

Melannie Svoboda discusses the many learning experiences that she had as a child and an adult that helped make her a professional writer. Write an organized essay that describes a learning experience you had that was either beneficial or negative. This learning experience can be one you had in or out of school and need not be concerned with how you learned to write. Recall this experience carefully so that your recollections in writing are rich in detail and interesting to a number of readers in this class.

Format Guidelines:

1. Put your full name and the date at the top left corner of the first page. Do not use a title page.
2. Center the title. Capitalize the first letter of all words except articles (the, a, an) and prepositions (in, on, of, to, between, etc.). Do not underline the title. (Also see “Mentioning the Author and the Work,” p234 in RTW)
3. Leave margins of about 1 inch at the top, bottom, and each side. Double space.
4. Indent each paragraph—that is, begin each paragraph about 1 inch (or five typewritten spaces) in from the margin so that a reader can see clearly where paragraphs start.
5. Begin numbering the pages on page 2. Put the page number in the top right-hand corner.
6. In case you need to make changes by hand on your final draft, do so as neatly as you can.

Expectations:

Prewriting-Drafting-Revising: During these stages, please refer to the first 4 questions under “Responding to Student Writing,” page 33, RTW. In addition, do remember that you are writing a story of yourself for others to read. You want to make the details of the story interesting. Since it is meant to be an interesting story about yourself, avoid a “formal” introduction but try to engage the reader from the very first sentence; avoid a rigid body structure (such as “first, second, third…”); avoid a formal conclusion (such as “in conclusion” etc.).

Editing-Proofreading: At the final stage of your writing process, please refer to the last question under “Responding to Student Writing,” p 33, RTW. I expect you to master the basic punctuation rules governing coordination and subordination. The essay should be relatively free of errors in comma splice and overuse or misuse of commas. You are also encouraged to use parallel structures and sensible transitions for elegance and coherence.
English 095/096 Essay #3 Sample Assignment: A Summary and Response

Length: 200 words at least, but no more than 500 words or two pages

Draft Due for Peer Review: Monday, November 9
1) Bring a presentable draft, not a rough one; (2) Failure to bring a copy or come to class will result in 10% deduction from your grade for the paper.

Draft Due for a Grade: Tuesday, November 10

Requirements and Expectations:
Write a three-paragraph essay based on your reading of “Finding Modern Ways to Teach Today’s Youth.”

The first paragraph: In two or three sentences, briefly summarize Sharon Curcio’s argument (thesis) about technology and reading. (Look at we have done for I and V in “Outlining/Clustering” and 1 and 3 in “A Second Reading” to help guide you.)

The second paragraph: Present the most important evidence that Curcio uses to support this argument. (Use the rest of the exercises you did in “Outlining/Clustering” and “A Second Reading” to help you select what is important and organize the paragraph.) This paragraph should have no more than 10 sentences.

The third paragraph: State your opinion: Do you agree with Curcio’s observations and solution? Formulate one well written topic sentence that summarizes your position. Support your opinion by describing the ways you or others you have observed learn as evidence for or against her argument. Use the recent writings in your journal and the prewriting exercise to help you generate ideas for your own opinion in the third paragraph.

Some Tips:
1. Remember that in the first two paragraphs, your only task is to summarize what Curcio has written in the article. Do not give any of your own opinion in the first two paragraphs. Please review how a typical summary of an academic writing should be structured. Review what you did in your summary of Anita Merina’s article on literacy. Review the four steps in writing a successful summary. Review the discussion of the use of terms of qualification (pp37-38) so you can use them effectively in this summary. Review the conventions regarding how to introduce the author and title (A1, p234, RTW), quote (A2, p235, RTW), and write a clear introduction (A3 p236, RTW).
2. Once you have finished the summary, then you can develop your own opinion in the third paragraph. The third paragraph should be a developed paragraph that follows the thesis-support pattern we have discussed: an effective topic sentence with relevant support in the rest of the paragraph.

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Teaching the Combined Developmental English Class

Occasionally an English 095/096 and an English 097/098 class are combined, due to low enrollment, into one afternoon section. Most quarters there is a combined class (ENGL 095/096/097/098) offered in the evening. These combined developmental courses offer their own set of challenges.

It’s impossible to cover all of the elements of all of the courses in a combined class, so it’s best to focus in on the basics. In a combined class, you’ll have students that barely know how to put a sentence together sitting next to students that are almost ready for English 101. The challenge is how to split up the group so that all students have their needs met (and your workload doesn’t become astronomical).

Consider using versions of the same assignments for all students. For example, the English 095/096 students may be asked to write 1 paragraph on a topic while the English 097/098 students write 3+ paragraphs on the same topic. Use the same book for all students as well. Usually, it’s best to use an English 097/098 level reading book with an English 095/096 level grammar book.

Realize that if you’re teaching a night class your students will have little to no access to tutoring at Page One since they probably work during the day. Therefore, you must extensively cover grammatical topics during class time. The types of terms to explain and concepts to teach are listed below:

- preposition
- noun
- pronoun and pronoun reference
- subject, verb, and subject-verb agreement
- be verb
- verb tense
- past participle
- adjective
- adverb
- article
- apostrophe
- singular/plural
- 1st person, 2nd person, 3rd person
- sentence types (simple, compound, complex)
- independent clause
- dependent (subordinate) clause
- FANBOYS and subordinate conjunctions
- phrase
- sentence fragment
- run-on sentence
- using commas
- using semi-colons, colons, and dashes
- commonly confused words
- parallel structure
- appositive
- redundancy
- thesis statement
- supporting details
- cliché
- dangling modifier

Which elements on this list you teach will greatly depend on how many English 095/096 students are represented. Also, the number of non-native speakers of English will affect what you choose to teach.
Sample Syllabus for a Combination English 095/096 and English 097/098 Class

ENG 095/096.03 & ENG 097/098.03
Instructor: Christina Purdy
Materials:
- The International Story by Ruth Spack
- The Least You Should Know about English (Form A) by Teresa Glazier and Paige Wilson
- an English-English dictionary
- a stapler

Admission to Class: To be enrolled in this class you must present an English Placement Test report or previous teacher recommendation. You must be registered in ENG 095 and 096 or ENG 097 and 098.

COURSE DESCRIPTION: Reading and Writing are offered as a block so you can work more comprehensively on your language skills. We will read mostly short stories; we will review sentence structures and punctuation, and write paragraphs and essays. This is not a lecture class. You will be expected to participate in small group and class discussions and give presentations so you can gain confidence in speaking with other students and communicating your ideas to other listeners.

Writing:
Through in-class exercises and discussion we will review basic sentence grammar. You will be expected to complete three or four essays of 1-3 pages. Plan to complete a draft and get assistance from a small group in class, Page One and/or me before turning in the final paper. Final papers must be typed /word processed. Please note that because you will be getting feedback from classmates, you should select topics that you feel comfortable having your classmates read about and discuss. Informal writing is also an essential part of your writing practice. You will be expected to write a response to each of the stories. (Some of this will be done in class.) These informal reading responses should be kept in a separate section of your notebook and will be collected two or three times during the quarter.

Reading: The readings will be mostly from The International Story, a collection of short stories. You must complete the reading and a reading response before the due date on the assignment sheet. Short quizzes may be given at the beginning of class to encourage preparation of the reading assignment. In addition, you will be assigned some independent outside reading of a novel or biography.

COURSE OBJECTIVES
- To learn to read for main ideas, to recognize and interpret figurative language, to distinguish literal from inferential reading, to think critically about texts, and to distinguish between subjective and objective perspectives of both the reader and the writer.
To improve your comprehension of a variety of writing styles and increase vocabulary.
To improve your writing skills so you can express your own experiences and write about the ideas of other writers. Writing skills will include pre-writing, increasing sentence variety, punctuation, organizing, editing, rewriting, and proofreading.
To learn how to work in a small group to share your responses to the readings in our text, your own writing, and your responses to classmates’ writing.

NSC GENERAL EDUCATION OUTCOMES
1. Think critically in reading and writing.
3. Discover, develop, and communicate one’s own creative and critical ideas in writing and to respond in effective writing to the spoken, written, and visual ideas of others.
6. Work and communicate effectively in groups.
9. Understand artistic expression as an essential human and cultural phenomenon.

COURSE REQUIREMENTS
1. Complete all assignments by the due dates. Remember to schedule enough time in your life to do the homework. As with most college classes, for each hour you spend in class, you will probably need to spend at least one or two hours studying.
2. Daily and punctual attendance. If you are absent more than two days in a row, please make an appointment to see me. You are responsible for asking another student or me about missed assignments and handouts. Absences totaling more than 20% of total class hours, whether excused or not, may be grounds for failing the class.
3. Complete all work in the class with a 75% (2.0) or better average. Quizzes and in-class essays may be made up only if arrangements are made ahead of time. Participate in class activities and tell me if you are not learning or understanding something about our work or class procedures.
4. Do your own work and use your own words in your writing. Use other sources correctly and do not plagiarize.
5. If you have a disability that requires special accommodation during class or testing, please inform me at the beginning of the quarter. The Education Access Office on campus is a resource that can help you as well. Please call them at 934-3697
6. Please confine your eating and cell phone calls to break time. Food smells, wrapper noises, and ringing phones are distracting to others in the room, including the instructor.

CREDITS AND GRADES: The grade for this course does not transfer to other schools, but the skills do. At the end of the course you will receive a number grade (0.0 – 4.0). To pass the course, you must have an average of 75% (2.0) on all your work. To continue to English 101, you must also pass the English department exit exam. This essay exam will be written in class toward the end of the quarter and evaluated by two English instructors.

Page One. For each major essay that is assigned, you should spend at least one 30-minute session with a Loft tutor. Services of Page One are offered free of charge to all student enrolled at NSC. Located in the Library (2nd floor), Page One is a walk-in center where no appointment is needed. Students may request one-on-one or small-group tutoring for up to 30 minutes each session. Tutors assist students with all stages of the
writing process including brainstorming, writing, revision, development and proofreading. Tutors also work with students who want to improve their reading, vocabulary, listening or speaking skills.

Page One also houses a multimedia language lab containing over 60 software programs designed to help students from all skill levels improve their ability to use English and foreign languages. Students may also access Page One web site for information on writing, grammar, punctuation and links to a variety of other language learning sites. Learn More: http://northonline.sccd.ctc.edu/loft/

All students have access to the computer labs, with a valid North ID card. These labs have a wide variety of software and are open for walk-in use. IB3303 has 7 Macintosh computers along with over 30 IBM-compatible computers, and HTLC1845B has over 20 IBM-compatible computers.
Chapter 7: Classroom Resources, Handouts, and Teaching Aids

In the pages that follow there are many different classroom resources, handouts, and teaching aids contributed by various members of the English Department. These are classroom resources that you can use as is or you can modify to suit your particular needs. Please give the NSC English Department credit if you reproduce these handouts.
Using Strong Verbs

Verbs are the engine, the heart, the drivers of sentences. Choosing strong verbs is one way to bring your writing to life.

Choose Specific Verbs
It’s very easy to write sentences in English using some variation of TO BE, TO DO, and TO HAVE. These all-purpose verbs convey little to your reader and can produce boring sentences. Substitute more specific and interesting verbs to give your sentences vitality and sparkle!

NOT THIS      BUT THIS
She is a frequent skydiver. She **skydives** frequently.
He does the shopping after work. He **shops** after work.
She has a nice jewelry collection. She **collects** all kinds of jewelry.

Choose Active Over Passive Voice
Active voice uses clear verbs and focuses attention on the one doing the action, rather than the person or thing that the action is done to. Using active voice makes for more direct sentences and less confusion for the reader.

NOT THIS (PASSIVE)      BUT THIS (ACTIVE!)
The pie was baked by Norman. Norman baked the pie.
Mistakes were made. I made mistakes.
Different answers were discussed. Our group discussed the different answers.
Tuition was raised by the legislature. The legislature raised tuition.

Choose Simple Verb Tenses Over Progressive
The progressive tense -- made by combining the verb to be with an “ing” infinitive -- is used to indicate an ongoing situation. For example

- Present Progressive  *I’m watching tv.*
- Past Progressive   *He was sulking in his office.*
- Future Progressive *Milly will be working on her homework.*

This can be useful at times, but usually the simple past, present, or future is more clear and effective. Using the progressive tense adds an extra word and slows the pace of a sentence. To make this change, eliminate the “to be” stem, and change the form of the infinitive “ing” word to the correct verb tense.

NOT THIS      BUT THIS
He was moping and eating ice cream all evening. He **moped and ate** ice cream all evening.
This ad is **showing** us that it’s cool to be sulky. This ad **shows** us that it’s cool to be sulky.
They will be complaining and weeping.

SOME USEFUL ACTIVE VERBS
Strong, ACTIVE verbs empower your writing, engage your readers, and convey your ideas effectively. Here are some ideas for strong verbs. Make sure you know the meaning of a word before you use it. If you are not certain of a word’s meaning, look it up before using.

Verbs For Writing About Texts

<table>
<thead>
<tr>
<th>advocate</th>
<th>fill in</th>
<th>respond</th>
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<tr>
<td>argue</td>
<td>find</td>
<td>reply</td>
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<tr>
<td>articulate</td>
<td>imply</td>
<td>reveal</td>
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<td>assert</td>
<td>inquire</td>
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<td>bewail</td>
<td>insist</td>
<td>show</td>
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<td>condemn</td>
<td>limit</td>
<td>silence (critics or dissent)</td>
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<tr>
<td>create</td>
<td>manipulate (facts or data)</td>
<td>transfer</td>
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<tr>
<td>demonstrate</td>
<td>negotiate</td>
<td>trick (the reader)</td>
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<tr>
<td>deny</td>
<td>outline</td>
<td>understand</td>
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<td>diminish</td>
<td>offer</td>
<td>unravel</td>
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<td>define</td>
<td>prove</td>
<td>verbalize</td>
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<td>depict</td>
<td>present</td>
<td>withdraw (an argument)</td>
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<tr>
<td>establish</td>
<td>predict</td>
<td>withstand (an opponent)</td>
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<tr>
<td>exaggerate</td>
<td>preach</td>
<td>wish</td>
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<td>focus</td>
<td>remind</td>
<td>wonder</td>
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Verbs For Writing About Learning, Development, and Personal Growth

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<th>ally with</th>
<th>desire</th>
<th>realize</th>
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<td>assert</td>
<td>develop</td>
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<td>articulate</td>
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<td>aspire</td>
<td>empower</td>
<td>revisit</td>
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<td>become aware of</td>
<td>energize</td>
<td>strategize</td>
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<td>begin</td>
<td>enjoy</td>
<td>succeed</td>
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<tr>
<td>benefit</td>
<td>establish</td>
<td>surrender</td>
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<td>commit (to something)</td>
<td>find</td>
<td>transform</td>
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<td>conquer</td>
<td>flourish</td>
<td>take responsability</td>
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<tr>
<td>conceptualize</td>
<td>grow</td>
<td>think</td>
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<tr>
<td>create</td>
<td>generate</td>
<td>understand</td>
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<tr>
<td>change</td>
<td>integrate (ideas or concepts)</td>
<td>verify</td>
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<td>clarify</td>
<td>learn</td>
<td>value</td>
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<td>connect</td>
<td>love</td>
<td>wish</td>
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<td>craft</td>
<td>notice</td>
<td>wake up to</td>
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<td>deepen</td>
<td>outline</td>
<td>want</td>
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<td>demand</td>
<td>organize</td>
<td>wonder</td>
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<td>design</td>
<td>plan</td>
<td>work with</td>
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Writing Concise Sentences

By cutting every word that does not add to meaning, an author can make her or his writing more powerful and direct. Cutting excess words will help you sharpen your sentences, and make your meaning clearer to you and your reader. Refine each sentence until it says exactly what you mean: no more, no less.

Things to check when revising for concision

Use Strong Verbs (see Strong Verb handout)
Check use of to be, to have, to do: would a stronger verb enhance your meaning?
Check use of passive voice: Could the sentence be recast in the active?
Check use of the progressive tense: would a simple tense work as well?

Cut Intensifiers
Intensifiers add little to your meaning. Eliminate where possible.
Very, really, extremely, totally, completely, absolutely, utterly...

Cut Hedging
Hedging adds little to your meaning, but reduces the power of your argument and undercuts your authority. Cut when possible. Do not cut when necessary for clarity.

It seems to me that  It could be that  Maybe / May be
Probably  Sort of
A little
Somewhat  Mostly
A bit
For the most part  As I see it  Slightly
In my opinion  Kind of  Not too
In general  Generally  Pretty much

Cut Empty, Wordy Phrases

Wordy Concise
Due to the fact that  Because
Because of the fact that  Because
On account of  Since (or) Because
On a daily basis  Every day (or) Daily
As is well known  (nothing)
As everybody knows  (nothing)

Cut Cliches
If you’ve heard the phrase many times before, it’s a cliché. Cut these mercilessly!

No worries  Easy as pie  Love at first sight  Those were the days
A piece of cake  Lay it on the line  Go for the gold  Avoid it like the plague
Up and at ‘em!  Grossed me out  Hard as nails  Time will tell
Cut Unnecessary References to Yourself
The grammatical subject of the sentences should usually be the main topic of the sentence. Avoid making yourself the subject when the sentence is not about you. (When the sentence is about you, go ahead and make “I” the subject.)

Self-Reference       Direct Reference
It came to me the other day that we need more     We need more buses in Seattle
buses in Seattle. As I was leafing through a magazine I saw an ad
for Gap jeans that showed... The ad for Gap jeans shows...
I wonder how taxes can be reduced without  I wonder how taxes can be reduced without cutting
       cutting important services. How can taxes be reduced without cutting
important services?
As I said before…     (Nothing – not necessary)

Say What It Is, Not What It Isn’t
Instead of saying what things are not, describe what they ARE. This will force you to clarify your thinking. This may or may not result in fewer words, but will make your point clear.

Not This       This
Not very affordable   Expensive, Unaffordable, Costly
Less than entirely committed   Uncommitted, Disinterested, Apathetic
Not a good time     A terrible time, A bad time, A disaster

NOT THIS: My boss is not very supportive or helpful.
THIS: My boss criticizes my work and insults my family.

As Specific As Possible
Specific, concrete words give texture and color to your writing and keep your readers interested. They are also more concise than euphemisms. Call things by their right names.

Not This       This
The urban area in which I liveMy neighborhood, North Seattle, Ballard
A leisurely mid-morning weekend meal   Brunch
The central area of the manufacturing workplace  The factory floor
A very exciting opportunity to diversify my cash flowGetting fired

Take the Direct Route
Long, convoluted sentences should be edited until they yield their meaning to direct statement.

NOT THIS: The committee expressed some reservations about my plan and informed me that if I persisted in my attempts to enact it that my employment in the institution would be terminated very shortly.
THIS: The committee told me to stop at once or be fired.
Conventions for Writing about Literature

Integrating Quotations:

Quotation with Signal Phrase:
If you are quoting dialogue (the spoken words of a character) in a work of literature, you should introduce the character who is speaking and provide a context for the spoken words. Use a signal phrase which names the speaker to incorporate the quotation.

For example: When Josephine begs Louise to open the door, Louise says, “Go away. I am not making myself ill” (8).

Or: Louise says, “Go away. I am not making myself ill” (8).

Introduced Quotation:
If you are quoting prose (non-spoken words) rather than dialogue (spoken words of a character) in a work of literature, there are also ways to smoothly incorporate quotations. One way to do this is to use an introduced quotation. To do this, first introduce the quote with a complete statement in your own words. Then, use a colon (:) in order to show that quotation which follows the colon is an example or further explanation of your statement.

For example: Louise Mallard’s outer appearance clearly reveals her inner qualities: “She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength” (7).

Blended Quotation:
Another way to quote prose is to use a blended quotation. This is when you blend a quotation into your own sentence. Sometimes, this means that you blend only a part of the original sentence into your own sentence. Also make sure that your blended sentence is grammatically correct.

For example: “The patches of blue sky” (7) represent hope in Louise Mallard’s bleak life.

Other Literary Conventions to Keep in Mind:
• In writing about literature, it is a convention to write in the present tense.
• Put titles of novels in italics or underline them, and put titles of shorter works in quotation marks.
• Put quotes within quotes in single quotation marks.
• Put brackets around anything that you need to change within the quote.
• Use ellipses to indicate omitted material from the quote.
• Indent (10 spaces) quotations of more than four lines. These long quotations are double-spaced and the parenthetical citations are placed after the end punctuation. Do not include quotation marks for long quotations.
Plagiarism Scenarios for Class Discussion

Your teacher assigns a HUGE research paper (seven pages! Can you believe it?) on analyzing some form of media. You pick a popular documentary as your topic; to get ideas, you spend some time reading reviews on the Internet. You copy and paste interesting sections of the reviews into a Word document as you go, along with some of your own ideas and notes to yourself. Then you get busy with other work, and come back to the document a few days later. When you open it up again, you can’t exactly remember which parts you wrote and which parts are copied from the Internet, but you have about seven pages, so that’s good. You change around some sentences so that it sounds better and is well organized. You turn the paper in.

Later, you get an email from your teacher, saying she’s reporting you for plagiarism and you’re failing the class! When you explain that any plagiarizing you did was a total accident, the instructor says it doesn’t matter—the paper is still plagiarized.

Who is right—the instructor or the student? What could the student have done differently? Isn’t the instructor being a little bit harsh?
Talking points: danger of copying and pasting without documenting for your self where the material came from; that even “accidental” copying counts as plagiarism.

While writing a paper about American history, you want to briefly reference Martin Luther King’s “I Have a Dream” speech, but you want to make sure you cite it correctly. You spend, like, an hour, looking for somewhere it was published, before you finally find it in an anthology. You cite it as if it was an article from a book, because that’s where you found it—it’s not as if you heard the speech yourself. You wonder if that was the right way to cite it, and if your teacher seriously expects you to spend such a long time looking up a citation for something that everyone knows about already.

Did this student do the right thing? Why or why not?
Talking points: what does “common knowledge” mean; different perspectives on what to cite; citing from where you accessed something vs. the original source.

In China, where you went to school most of your life, there’s no such thing as plagiarism because it’s assumed that everyone will reference the same handful of recognized intellectuals, not come up with their own individual interpretation of everything. Now that you’re going to school at a Seattle College, you see in your syllabus that you can actually fail a whole class for copying just a few lines from someone else’s work.

How can that be? How can two cultures that place tremendous value on education have two such radically different ideas about citing sources?
Talking points: plagiarism as cultural construct; people really might have different and legitimate perspectives on what is plagiarism, so that’s why we talk about it and define it at the beginning of class.
"The notion of plagiarism is alien to Chinese culture, where there is no individual claim, no ownership over intellectual property, and it is hard for Chinese students to conceptualise the idea," he said. "In China, knowledge-making is not open to everybody
as it is in the West. It is a privilege belonging to a handful ... (who) stay in history, so everybody knows who said what and there is no question about the source."
Professor Ouyang said that quoting these "sages" without referencing them was common practice in China, where the claim to have originated knowledge could be dangerous. "People will say that person is an individualist in a collective culture and he will be punished," he said. "(In the West) you use works as second-hand evidence to support your own claims, your own judgments. You are the master and they are the slaves serving you.

You find an article during research that’s perfect as a source for your paper... almost too perfect. It says everything you ever wanted to say about gender roles in TV shows, only much better and in more detail. You start writing the paper, then realize you’re quoting from the source (with proper citations) so much that you might as well be copying it.

**Is this a problem? What should the student do?**
Talking points: using sources as something to put yourself in conversation with, rather than simply agreeing (or disagreeing).

While writing a paper, you paraphrase an argument you read in an outside source. You paraphrase it so that it fits into your own paragraph, then cite it at the end, like this:

Even though men and women try their best, their different brain structures means that communication can easily break down. A full awareness of the way the genders speak can help improve relationships (Tannen 97).

You thought you did everything right, but when you get the paper back, the teacher says that I haven’t adequately explained the source.

**Why isn’t this documentation enough? How could it be better?**
Talking points: incorporating sources means more than citing them; it means explaining their significance and their relationship to your own ideas. Introducing sources is as important as introducing your own ideas.
Deciding What to Cite

1. Cite all quotations.
This is a society that has “been raised on a diet of media manipulation” (Rushkoff 5).

2. Slightly rewording someone else’s idea but keeping the general wording is still considered plagiarism. In this case, you can choose to either keep the exact wording and quote it with a citation or paraphrase the idea also with a citation.

Quotation (Acceptable):
Rushkoff has faith in the people who grew up with media: “Likewise, people weaned on media understand its set of symbols better than its creators and see through the carefully camouflaged attempts at mind control” (5).

Plagiarism by slightly rewording (Unacceptable):
Thus, people raised by media understand its group of symbols better than the people who created it and can see through the cautiously disguised attempts at mind control (Rushkoff 5).

Paraphrase without citation (Unacceptable):
People today are more familiar with iconography of media than those who come up with media images, and this knowledge allows people to resist being manipulated by media.

Paraphrase with citation (Acceptable):
According to Rushkoff, people today are more familiar with iconography of media than those who come up with media images, and this knowledge allows people to resist being manipulated by media (5).

3. You do not have to cite your own ideas/conclusions or general knowledge.

Own idea/conclusion (Do not cite):
Even though people may be familiar with media, familiarity itself may lull people into unquestioning acceptance of the messages put out by the media.

General knowledge (Do not cite):
*Seinfeld* was a popular sitcom of the nineties.

4. Cite statistics.
Siebecker claims, “One study indicates that 95-98% of dieters return to the set point of their bodies’ weight after dieting to lose weight” (103).
Citation Worksheet

Instructions: The following exercises are from the Introduction of The World Is a Text by Jonathan Silverman and Dean Rader. Work with a partner, and using the prompt, decide how to quote/paraphrase and cite the following exercises. Please also integrate the quote or paraphrase. Note that each exercise also has improper citation formatting which needs to be corrected.

Integrate Quote and Cite:

1. “Only by reading well can you write well” (Page 9).

Paraphrase and Cite:

2. “One of the most complex components of reading texts is suspending judgments about a text’s values. In your initial semiotic analysis—your initial reading of a text—try to consider all aspects of a text before applying a label like “good” or “bad” (or interesting or boring. Such labels can only come after a thorough reading of the text under question. Later, if you want to argue if a text has problems, then you would use the details, the information you gleaned from your reading, to support these assertions in your papers” (Silverman and Rader 6).

Integrate quote and Cite:

3. “When reading a poem or a short story, it’s very important to pay close attention to the details of the text.” (Silverman and Rader 13).

Paraphrase and Cite:

4. “In more general terms, learning how to read advertisements will not only make you more aware about companies and how they market their products and themselves but also how mainstream advertising and media outlets create a vision or even a myth of our culture” (Silverman and Rader, 15).
What is a Thesis?
In simple terms, remember this equation:

Thesis = Subject + Assertion

A thesis should be clear, specific, and appropriate to the writing situation. A thesis is more than a title, an announcement of what the paper is about, or a statement of fact. It is the writer’s claim or assertion about the subject he or she is discussing. You can also think of a thesis statement as an answer to a question. Here are some examples that illustrate what I mean.

Title: Going Away to College
An announcement: In this paper, I will write about going away to college.
A statement of fact: I went away to college when I was eighteen years old.
Thesis: Going away to college when I was eighteen years old was a turning point in my life because it forced me to be independent.

Title: The Students at North Seattle College
An announcement: In this paper, I will describe the student population at North Seattle College.
A statement of fact: There are almost 10,000 students at North Seattle College.
Thesis: Because the students at North Seattle College are so diverse, I think they are the most interesting and rewarding students to teach.
How to Write a Thesis

The entire point of a thesis is to help you communicate to your reader what you are going to focus on in your essay. Sometimes a thesis is called a focal point, a controlling idea, or a central purpose. Basically, all of these terms represent the same idea, which is that your writing needs to have a clearly defined point. Usually, your thesis will be one compact sentence (known as a thesis statement).

→ You need to write a thesis statement (1 sentence) for your essay and bring it to class tomorrow. Be prepared to have your group members read your thesis, and be prepared to write your thesis on the board.

As you write, consider that a thesis needs to be . . .

Arguable: It should identify what you’re trying to show, persuade or convince your audience to believe or understand. You’ll need to identify which literary element you’ll write about and why it matters.

Limited: It should stake out enough territory for you to cover thoroughly within the scope of the assignment (about 3 pages), and no more.

Focused: It should focus in on one main idea.

Precise: It should be stated using exact, concise, detailed, and down-to-earth language.

As you craft a thesis, ask yourself these questions . . .

Would any reasonable person disagree with you? If not, then your thesis isn’t persuasive enough. Convince your audience to believe something they didn’t already. Or, show us something about the story that we probably hadn’t noticed before.

Are you stating the obvious? If the information in your thesis simply is a plot summary, then come up with something more analytical.

Are you focused and limited? If you try to cover too much information in your paper it will come out sounding vague and shallow. Pick a narrower aspect of your topic to focus on.
Finding the Controlling Idea and Spotting Tangents

A controlling idea is the main idea or meaning of an essay. Read this sample essay and write the controlling idea in your own words in your journal. Then, underline any sentences that do not fit the controlling idea (these are called tangents) and then write these sentences in your journal.

My First Teaching Experience

The classroom at the University of Illinois at Chicago was very hot and crowded, filled with unfamiliar faces staring at me and measuring my worth as a teacher before I had even spoken. I had thought I was ready after taking a course on teaching composition and spending weeks preparing the syllabus, but standing in front of the classroom, I felt nervous about teaching this class. The last time I had felt this nervous was when I went to China and met my relatives for the first time. They took me to a mountain, but I am scared of heights.

I began the class by introducing myself and asking the students to introduce themselves to me, and I started to relax as I found myself becoming interested in what the students had to say about themselves. “This isn’t too bad,” I thought to myself, but just as I felt my confidence returning, one student began to ask questions about my age, experience as a teacher, and the requirements of the class. He was an older, returning student and didn’t feel that a teacher three years younger than himself could teach him anything. I answered calmly, but I knew that this student was going to be a challenge.

Throughout the quarter, this student constantly disputed what I said in class, but I found that I was more than prepared to answer him without becoming discomposed. One of the skills I taught in class was organization. In fact, the more I dealt with his confrontations, the more I became confident in my teaching.

One day, I was leading a discussion on important women in history. As usual, the student challenged me by stating that he didn’t understand the importance of the topic. I responded by listing some of the accomplishments of these women and then asked the class to discuss the impact of these accomplishments on their own lives. At the end of the discussion, the student said he had gained an understanding of the topic!

By the end of the quarter, I felt that I had not only gained the respect of this particularly difficult student but had also gained self-respect. I learned that people can be very interesting and worth knowing if I only give them a chance.
Writer’s Block, or “What to do when you’re stuck . . .”

Sometimes the ideas or words just aren’t there. Maybe you have two ideas, or you have lots of ideas, but you just can’t seem to connect them. Sometimes you’re not sure where to begin, or how you should continue. When this happens, don’t freak. All writers suffer from writer’s block. If you find yourself hopelessly blocked don’t waste time or energy beating yourself up. Here are several techniques used by professional writers. You may want to try several – some are better for different tasks. When you don’t have much time or have main points to include, lists and outlines work well. Freewriting helps when your topic is subtle and you want to write in depth.

Freewriting:
Write quickly, with no plan, without stopping. Don’t worry about what to say first. Start anywhere. Don’t edit or censor yourself. Write nonstop for 10 to 20 minutes without considering grammar, punctuation, spelling or organization. Let your train of thought lead you. Whatever you do, don’t stop writing. If you blank out, write the last word over and over. After you freewrite, write one sentence which begins, “The main point I’m making is . . .,” or, “My main idea is . . .” Reread your freewrite and underline the good sentences. These could very well point the way to the core of your essay. List these sentences, toy with their order. Which ideas need to come first? Which ideas grow from the others? Freewriting takes time, but it is the easiest way to get going.

Lists and Outlines:
Make a list of all the points you might use in your essay. Include examples or details that you think will best illustrate your point. Keep these brief. Write down any ideas you think of. Then group the items on the list. Draw lines connecting examples with the arguments they illustrate. Make a new list with the related points grouped together. Decide which idea is most important and cross out ideas which don’t relate to it. Now, rearrange your points so that each idea will lead up to the next in a logical sequence. Each section should have examples or facts to strengthen your argument.

Other techniques:
• Relax, meditate, talk to a friend, or talk into a tape recorder to get your ideas out.
• Write a complete rough draft before you try to change or revise it. Write double spaced or skip a line so you can later add new ideas or words as you revise.
• Stick with words you know well, ones you are comfortable with. You can worry about precise word choice and spelling once you’ve got the first rough draft written.
• Outlines are meant to be starting points, blueprints. They are often changed as you write, so you’ll be wasting a lot of time if you agonize over getting your outline just perfect. Remember, the outline is merely a guide to keep you somewhat focused as you go along.
• The chances are pretty slim that you’ll be able to say everything you want to say perfectly the first time around. It’s faster to write something which only approximates what you want to say and then go back and clarify it.

What NOT to do when you’re stuck . . .
• Don’t recopy repeatedly
• Don’t use a dictionary or thesaurus before the second draft
• Don’t spend hours on an outline
• Don’t try to write only one draft

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Context Clues and Using Your Dictionary

Context Clues: Using what surrounds a word to figure out what the word means. Use context clues to fill in the blanks below.

Most Americans can speak only one ______________. Europeans, however, __________ several. Therefore, Europeans sometimes think __________ are unfriendly and unwilling to communicate.

Types of Context Clues:

1. Definition clue: The definition for the word is in the sentence.  
   Example: Anthropology, the study of humans and their cultures, is a fascinating subject.

2. Example clue: An example in the sentence helps you understand the word’s meaning.  
   Example: Phobias, such as fear of heights, water, or confined spaces, are difficult to eliminate.

3. Contrast clue: The opposite of the word’s meaning is in the sentence.  
   Example: Some students are punctual; others are always late.

4. Inference clue: Information in the sentence can help you use logic and reasoning to figure out a word’s meaning.  
   Example: Exercise is especially important to overcome the effects of a sedentary job.

Using the Dictionary

1. Find the main entry for the word: Use the base word if you can’t find the word you’re looking for (for example, happiness is under happy).
2. Identify the part of speech (noun, pronoun, verb, adjective, adverb, conjunction, preposition, interjection).
   1. Pronounce the word out loud using the pronunciation key in your dictionary.
   2. Read the meaning of the word: Make sure you understand the meaning and that you pick the correct meaning for the occasion (some words have more than one meaning).
   3. Write the word in a sentence to make sure you understand it and can use it.
Note-taking

Form: Write a heading and a date at the top of the paper—underline
No need for full sentences
Number ideas to separate them

What to put in notes: Anything written on the board—copy exactly
What the instructor repeats or says is important
What you think is important
Paraphrase—say in your own words

Pay attention: When you don’t understand, ask.

Making notes useful: Review notes after class
Keep notes in chronological order in your notebook
Look at class schedule to remind yourself when a topic was discussed. This can help when you need to review something that was discussed in the past.
**Punctuation Basics**

**The Comma**

DO NOT USE COMMAS IN THE FOLLOWING SITUATIONS:

1. After the last item in a series.
   
   Example: I bought milk, chocolate, and cookies, at the store.

2. To separate a subject from a verb.
   
   Example: Mr. Jones, is my teacher.

3. Between two words joined by a coordinating conjunction.
   
   Example: I had a bagel, and cream cheese.

4. Between independent clauses with nothing else—you'll create a comma splice!
   
   Example: I love summer, it is very warm.

**The Semicolon**

1. Use a semicolon between two independent clauses that are closely related in meaning. Often, the second clause further explains the first.
   
   Example: I love history; it is my favorite subject.

2. Use a semicolon between two independent clauses that are joined by a conjunctive adverb (as a result, consequently, furthermore, however, in addition, moreover, nevertheless, otherwise, therefore, thus)
   
   Example: I love history; therefore, I am going to major in it.

3. Use a semicolon between items in a series that contains internal punctuation.
   
   Example: At the meeting were Joanne Adams, president of the company; Harold Rubin, her assistant; and Heather Mills, one of the sales associates.

**The Colon**

1. Use a colon after an independent clause to call attention to a list, an appositive, or a quotation.
   
   Example: My grandmother’s vegetable soup includes many ingredients: tomatoes, carrots, potatoes, celery, and spices.

   Example: I am traveling to my two favorite cities this summer: Chicago and New York.
Example: Let’s not forget the words of Saul Bellow: “A writer is a reader moved to emulation.”

2. Use a colon between two independent clauses when the second summarizes or explains the first.

   Example: Writing is an act of discovery: it teaches who we are.

DO NOT USE A COLON IN THE FOLLOWING SITUATIONS:

1. Between a verb and its object or complement

   Example: My favorite foods are: cheese, bread, and chocolate.

2. After “such as,” “including,” or “for example”

   Example: My sister has many talents, for example: singing, dancing, and painting.

The Dash (type two hyphens)

1. Use a dash to set off material that deserves emphasis.

   Example: My reasons for moving to Los Canvases—sunshine, famous people, and good restaurants—weren’t enough to keep me there.

Quotation Marks

1. Use quotation marks for direct quotations.

   Example: “I can’t find my keys,” she said.

*Commas and periods always go inside the quotation marks.

*Question marks and exclamation points depend on whether the mark belongs to the quoted material or not.

   Examples: “Do you want to go?” she asked.
              Did she say, “I want to go”?

*Semicolons always go outside the end quotation mark.

   Example: My favorite poem is “The Road Less Traveled”; I read it every night.

The Apostrophe

1. Use the apostrophe to make a noun possessive (but not personal pronouns!)

   Examples: singular noun: cat’s, teacher’s
              plural noun ending in –s: girls’, parents’
              plural noun not ending in –s: children’s, women’s

2. Use the apostrophe to mark missing letters in a contraction
Examples: don’t, couldn’t, it’s, they’re

DO NOT USE APOSTROPHES IN THE FOLLOWING SITUATIONS:

1. To make a noun plural

   Example: The teacher’s went to a meeting at lunch.

2. Don’t mix up who’s and whose, it’s and its, they’re, their, and there, etc.

Editing Exercise: Correct any errors you find in punctuation in the following paragraph.

Last summer I went on a trip to Chicago. I had never been to Chicago before, I was excited to go. My friend’s were getting married there. I arrived a few days before the wedding, because I wanted to spend some time touring the city. One of my favorite things was: the boat tour on the Chicago River. We got to sit on the deck of the boat look at the buildings and learn about the architecture. After we went on the boat tour; we walked down to the lakefront. Lake Michigan is a huge lake, its so big that its like an ocean. They’re were a lot of boats in the harbor and people on the beach. I asked my friend, who lived there, if he’d ever been swimming in the lake. “Of course,” he answered. “Swimming in the lake is my favorite summer activity”! We spent the rest of the trip visiting museums and eating good food; Italian, Middle Eastern, French, and Chinese. The wedding was nice and everyone had a good time. I’d love to go back to Chicago some day. The one thing I missed doing was going to Wrigley Field for a Chicago Cub’s game. Next time Ill be sure to get tickets!
Establishing a Style Through Punctuation Choices

Please punctuate these unpunctuated paragraphs. Keep in mind that there may be different ways to do this.

In London, past Southampton Row across from Russell Square and the British Museum in Bloomsbury Leo Szilard waited irritably one gray Depression morning for the stoplight to change. A trace of rain had fallen during the night. Tuesday, September 12, 1933 dawned cool, humid, and dull. Drizzling rain would begin again in the early afternoon. When Szilard told the story later he never mentioned his destination. That morning he may have had none. He often walked to think. In any case another destination intervened. The stoplight changed to green. Szilard stepped off the curb as he crossed the street. Time cracked open before him and he saw a way to the future. Death into the world and all our woe. The shape of things to come.

I remembered that I stopped for a red light. He said later as the light changed and I crossed the street. It suddenly occurred to me that if we could find an element which is split by neutrons and which would emit two neutrons when it absorbs one neutron, such an element if assembled in sufficiently large mass could sustain a nuclear chain reaction. I didn’t see at the moment just how one would go about finding such an element or what experiments would be needed. But the idea never left me. In certain circumstances it might be possible to set up a nuclear chain reaction and liberate energy on an industrial scale and construct atomic bombs. Leo Szilard stepped up onto the sidewalk behind him. The light changed to red.

--from The Making of the Atomic Bomb by Richard Rhodes
**Punctuating with Style**

1. Since I was only in a partially anesthetized condition, I was clear and conscious during the surgery. At that time, I repeated one phrase over and over again staring at the white ceiling, “I’d rather die than bear such a hardship…” I thought that I had failed in my life and that I was not worthy to live; I was not a good wife, not a good daughter, not a career woman, and not healthy enough any more to be a mother. I felt like no one would cry for my death except my parents. Therefore, at the beginning of the surgery, I was still calm, as I listened to the clink of the surgeon’s knives.

   --from one of this quarter’s English 101 student’s first essay

2. Coyolxauqui was the Aztec moon goddess; her brother Huitzilophochtli dismembered her. H started Human sacrifice and she was the first. In taking the risk to make a work, to write that poem or story or theoretical piece, you may feel like the moon goddess—like you are jumping off the temple steps or off a cliff. You land at the bottom and you’re broken in pieces. At this stage your work is shit, it doesn’t say anything. But the next step in the creative process is picking up the pieces and moving them around—restructuring that broken body of Coyolxauqui. You don’t put her together in the same way; you end up with something new, and something has changed in you because of going through this struggle. You end up not quite the same person that you were. And the viewer or reader of your piece also undergoes a change of consciousness, moving from a before to an after. That traversal I call the nepantla stage—between worlds.

   --Gloria Anzaldua
   “Afterthoughts”
   *Utne Reader*, 1996
   (from *Ourselves Among Others*, p.211)

3. Ambivalence, I think, is the chief characteristic of my nation. There isn’t a Russian executioner who isn’t scared of turning victim one day, nor is there the sorriest victim who would [not] acknowledge (if only to himself) a mental ability to become an executioner. Our immediate history has provided well for both. There is some wisdom in this. One might even think that this ambivalence is wisdom, that life itself is neither good nor bad, but arbitrary.

   --Joseph Brodsky
   *Less than One: Selected Essays*, 1986
   (from *Ourselves Among Others*, p. 214)
Comma Splice Quiz

1. Write an independent clause of your own. Be brilliant and fascinating.

2. Circle the subject of the clause above, and identify it with an S. Circle the predicate (verb) and identify it with a P.

3. For this question, choose one of the following characters:
   - a babbling person on the bus
   - an overexcited first-grader telling his mom what he did on the first day of school
   - an eager salesperson trying to sell you an overpriced used car
   - a shark who speaks English telling you about its most recent delicious meal

   Now write a short monologue (speech) by this person/shark, and make sure the speech contains at least three comma splices.

4. Now revise the speech above to correct the comma splices.
**Sentence Combining Exercise**

On a separate piece of paper, please combine the following sentence groups into one grammatical sentence. You have many choices in how to do this though the challenge will be to keep the overall meaning of the original sentences while doing so with the fewest possible words. Be efficient—condense some of the sentences as often as you can. Think about your punctuation. Sentence combining is sometimes hard, but it is a good test of what you know about sentences so far.

Examples 1-3: We will work on these together for practice:

1. --Charles Lindbergh was the first person to fly Across the Atlantic Ocean alone.
   --Charles Lindbergh's flight in 1927 stunned the world.

2. --His flight took thirty-three hours.
   --His flight went from New York’s La Guardia Field to Le Bourget field in Paris

3. --Lindbergh did not sleep the night before his flight.
   --By the time he reached Paris, he had been without sleep for over fifty hours.

Now do these on your own:

4. --Lindbergh became very tired as he was flying.
   --He fell asleep twice.
   --He nearly crashed into the ocean.

5. --He knew that he had to stay awake.
   --Because he knew that he had to stay awake, he banged his head on the side of the cockpit.
   --He flew through the ocean spray about ten feet above the waves to revive himself.

6. --Lindbergh's airplane had only one engine.
   --Lindbergh felt that this increased his chances of success.
   --Multiple engines provided more opportunities for engine failure.
   --This was his belief.

7. --Lindbergh's airplane had no forward windshield.
   --That area was taken up with fuel tanks.
   --He could not see forward except by leaning his head out the side window.

8. --It was dark when Lindbergh reached Paris.
   --The landing field was not lighted.
--He had trouble finding it at first.

9. --Then he saw a great dark space.
--This dark space was surrounded by a ring of lights.
--The ring of lights was made up of thousands of cars with their headlights on.

10. --His flight excited the world.
--His flight got people interested in flying.
--His flight changed the world.

11. --Lindbergh was suddenly the greatest hero this country had ever known.
--Lindbergh returned to a ticker-tape parade in New York city.
--There were songs and dances named for him.

12. --He married a wealthy daughter of an American diplomat.
--This marriage took place soon after his flight.

13. --He and his new wife traveled the world by airplane.
--He and his wife were hired by the airlines to scout out new routes.

14. --Lindbergh went on to accomplish other things in his life.
--This was later in his life.
--One of his accomplishments was to invent an early version of the artificial heart.

15. --Lindbergh was one of the most famous Americans of the twentieth century.
--Lindbergh hated public attention.
--Lindbergh was a very shy and private man.
Introduction to Using Parallel Structures

“Either we hang together or we shall certainly hang separately.” – Benjamin Franklin

Introduction
Good writing sticks together; it coheres. One way that writers can give their writing coherence is to use parallel structures. A parallel structure is the repetition of two or more of the same grammatical thing. This could involve the repeating of a phrase, clause or sentence structure.

For example: The terrible wind storm left the city in a tangled mess and its citizens in an angry mood.

Feel the repetition here? This repetition can often highlight a writer’s message. Parallel structures are often used in lists of things. The first sentence below doesn’t make use of parallel structures while the second does. Though the first is understandable, can you feel a difference the two?

No parallel structure:
Learning to drive involves patience, reading the manual, and one has to practice driving skills, too.

Parallel structures:
Learning to drive involves having patience, reading the manual, and practicing driving skills.

Here are a few more—

Activities at the summer camp included fishing for trout in the river, climbing the nearby hills, and swimming in the unheated salt-water pool.

Eat, drink, and be merry.

Three factors influenced her decision to seek new employment: her desire to relocate, her need for greater responsibility, and her dissatisfaction with her current job.

Paired elements linked by correlative conjunctions (such as no only/but also, both/and, either/or, neither/nor) should always be parallel. In the following sentence, the parallel structure is the prepositional phrase:

The design team paid close attention not only to color but also to texture.

Finally, items presented in outlines or resumes should be presented in parallel form:

The Irish potato famine had four major causes:

1. The establishment of the landlord-tenant system
2. The failure of the potato crop  
3. The reluctance of English to offer adequate financial assistance  
4. The passage of the Corn Laws

B) With a partner, please create a sentence that makes use of parallel structure at least three of the following:

1. Three of your favorite places to travel

2. Three things to look for when buying a new car

3. Three reasons why you need a raise in pay at work

4. A comparison between your favorite toy or game when you were a young child and your favorite toy or game now that you are an adult (the use of parallel structures can highlight the difference or highlight a similarity)

5. A comment on the difference between two classes you’ve taken
Combining and Streamlining Your Sentences

It's usually best to say what you want to say in as few words as possible. See if you can combine each of the sentence groups below into one sentence, retaining, if you can, the meaning of the original grouping. Use your words lists and grammar notes to assist you in this exercise.

1. Charles Lindbergh grew up in Minnesota. This was at the beginning of the twentieth century. The twentieth century would bring many changes to the world. Some of these changes would be good, others bad.

2. He learned to fly in the Army. He wanted to fly and fight in World War I. It ended before he could participate.

3. He became a “barnstormer.” A barnstormer was a pilot who traveled around the country. He gave rides for a fee. He carried passengers who had missed their train. He put on air shows.

4. One day he heard about a $25,000.00 prize. The prize was being offered by a French newspaper publisher. It was for the first person to fly from New York to Paris non-stop.

5. He thought it could be done. He arranged to have a plane built by the Ryan Airplane Company in San Diego. He helped to design it himself.

6. There were other competitors for the prize. The other competitors believed that a trans-Atlantic plane should have multiple engines. Lindbergh believe that a single-engine plane had a better chance.

7. His idea was considered strange by the others. A three-engined plane had three times the chance of an engine failure than a single-engined plane. If one engine failed the plane would not reach Paris. It would have to land in the sea.

8. Lindbergh took off from New York. It was morning. It was May 20th. The year was 1927. It was raining. The field was muddy.

9. He flew his plane alone. He flew across the Atlantic. He landed in Paris thirty three and a half hours later. Huge crowd cheered his arrival.

10. He nearly fell asleep while flying. He had to keep himself awake. He kept himself awake by slapping himself in the face. He sang songs. He flew low through the ocean spray. The ocean spray came through the open window.

11. At hour twenty he spotted a fishing boat. The boat was off the coast of Ireland. He circled it several times. He tried to ask for directions from its crew.
12. Lindbergh finally arrived over Paris, France. It was dark. In the darkness it was hard to find the landing field.

13. He found it because thousands of French citizens had crowded around the field. They had parked their cars around the field. They had turned their headlights on. Their headlights illuminated the landing field.

14. Lindbergh was a very shy man. He became an instant hero. He suddenly became the most famous man in the world.

15. Lindbergh lived a long life. His life’s path followed many twists and turns. Some of them were unexpected.

16. His flight across the Atlantic was in 1927. It was an important flight. His flight helped stimulate public interest in aviation.
Abstract Ideas and Concrete Examples

Academic writing is writing about texts and ideas. Essays have to have abstract claims but also concrete examples to ground, explain, illustrate, support these claims. Find places in paragraph #1 to add in vivid, concrete examples to clarify a claim; write these into the paragraph. In paragraph #2, “unpack” or explain the relevance of the story in terms of the paragraph’s opening claim—finish the paragraph, in other words.

Paragraph #1

Individuals are people who separate themselves from a group by acting out of the norms. They have little or no opinion of what others think of them, or if they do, they simply just don’t care. People individualize themselves at different times, in different ways. It is not a bad thing to be an individual; a lot of people think it is a good thing. Individuality involves more than just outward appearance; it could also include your lifestyles or inner self.

Paragraph #2

I think peer pressure is a big part of most teen-agers’ lives, and a complicated part, too. When I was 13, I had to get glasses. I remember going to the optometrist and choosing the frames. I picked brown octagonal ones, their bestsellers. The first thing at school the next day Monica Daly, reigning class queen, came up to me and said, “How come you have to wear glasses? Only geeks wear glasses.” My AP friends all rallied around me and said that Monica was a geek herself. Even my teachers noticed my new glasses. Mr. Steiger, my science teacher, “welcomed me to the club”—like I wanted to join any club that he belonged to! When I got home that day, I began an all out campaign with my parents: the “When Can I Get Contacts” campaign.
Using Transitions

1. …Statistics say that Yakima has one of the highest crime rates per capita in the country. It would be hard to tell if you lived there, like I did and took it for all it was worth.
   
   The sun shines almost every day there…

2. …The officer decided to search the car and found the marijuana in ---‘s bag. --- was immediately arrested and put in the Snohomish County Jail.
   
   At first, I was excited by this news…

3. …He tried several times to get his associate of science degree at NSC, but his bad friends always brought him down. He was stuck in a rut and could not get out.
   
   On the other hand, I had grown up in a sheltered neighborhood…

4. …My eyes had been opened, though, and it changed everything that I had ever thought.
   
   After my talk with my parents, I began thinking….

5. …After graduation, my second sister found a government job, and my third sister helped my father’s business. Both of them supplemented my family’s income.
   
   At that time, I thought I was a lucky person who could continue to go to school; however, when I was in middle school…

6. …I was so grateful to my dear friends and mother for their encouragement and support. Because of them, I had a happy life.
   
   Now, I suffer studying hardships of learning English, yet I encourage and set a goal for myself in order to adapt quickly to living here.
Using Fresh Words

A. Create effective similes--striking and apt comparisons--by filling in the blanks in the following sentences. Your solution might be a single word or a short phrase, or it might be a lengthier, more complex description. Please recopy the sentences onto a separate piece of paper.
1. In his rage my father would bang on the wall like a ________.
2. Among her new in-laws the young wife was as nervous as ____.
3. I paced the room as restless as a ____________________.
4. Like a ________, his smile suddenly collapsed.
5. It was the old maple tree in the front yard, swaying like a _____.

B. In three or four sentences that sparkle with freshness describe:
1. a rundown house
2. someone working in a kitchen or garden or a workshop or garage
3. a small incident seen on the street or in a store
4. an old table, desk, bicycle, car or truck

Girl in the Doorway by -- Dorianne Laux

She is twelve now, the door to her room closed, telephone cord trailing the hallway in tight curls. I stand at the dryer, listening through the thin wall between us, her voice rising and falling as she describes her new life. Static flies in brief blue stars from her socks, her hairbrush in the morning. Her silver braces shine inside the velvet case of her mouth. Her grades rise and fall, her friends call or they don’t, her dog chews her new shoes to a canvas pulp. Some days she opens her door and stale air fills the dim hall. She grabs a denim coat and drags the floor. Dust swirls in gold eddies behind her. She walks through the house, a goddess, each window pulsing with summer. Outside, the boys wait for her teeth to straighten. They have a vibrant patience. When she steps onto the front porch, sun shimmies through the tips of her hair, the V of her legs, fans out like wings under her arms as she raises them and waves. Goodbye, Goodbye. Then she turns to go, folds up all that light in her arms like a blanket and takes it with her.
**Using All of Your Senses**

Please rewrite the following paragraphs to incorporate more sensory detail. Try to be sure that your added details make use of all the senses.

I sat at a table in the food court at Northgate Mall. Crowds of people surged by me. It was a busy Saturday afternoon. It was rather noisy with all those people. There were small children running around, old men sitting together talking in Russian, teenagers walking around in groups. There were a number of different kinds of food served, each with its own smell. Almost everyone was eating something different. There was music coming from somewhere. The whole scene was just too intense to describe.

The Pike Place Market is an interesting place early on a Saturday morning. All the fruits and vegetables are laid out on their tables, and the seafood is displayed in bins of ice, and colorful arts and crafts are hanging overhead. The vendors are often as colorful as their wares and seem to love urging the customers to buy. The early morning sun is bright on the brick-paved street. Street musicians are opening their cases and tuning up. Delivery trucks are parked every which way and their drivers are busy unloading their things. Then the customers begin to arrive. The scene is indescribable!
Writing Summaries

A summary is a condensation of the main points of a piece of writing. It is not your opinion of the writing. Instead, it is a way of telling someone *who hasn’t read it* what the essay or story is about.

Before you actually write a summary, you will need to carefully read the selection you will be summarizing. Follow the steps in your reading logs:

1. Preview the passage by reading the title, the first and last paragraphs, and the first sentence of each paragraph in between.
2. Read the selection all the way through carefully.
3. Underline important points, key ideas, and key words. You can also write a sentence or phrase that identifies the main idea of each paragraph in the essay.
4. Ask questions about the selection.
5. Think about possible answers to your questions.

When you are ready to begin writing your summary, follow these steps:

1. Write out the thesis, or main point, of the selection in a sentence. This sentence should also include an introduction to the selection (title and author).
2. Review the underlined points in the essay and the sentences/phrases you wrote in the margins.
3. Write a paragraph including those important points in roughly five or six sentences.
4. Review the paragraph to make sure that the information is in a logical order, there are logical and smooth transitions between sentences, and all important information is included.
5. Revise as necessary.
Revision Tips

Okay, so now you've cranked out a rough draft and members of your writing group have read your rough draft and given you feedback. Now, what do you do? How do you move from the first to the revised draft?

- Reread the assignment. Reread your paper. Summarize in a single sentence what your main argument is. You may even find it helpful to write a sentence like: "The main point of my paper is...." This sentence may not eventually end up in your final draft (after all, it is rather mechanical and unexciting prose!) But it will help you to keep this sentence next to you or even on a post-it attached to your screen as you write. You may find as you reread your paper that your first introduction doesn't really introduce this point and that you'll need to write a new one, one that stresses your reason for writing the paper.

- Build from your strong parts. Don't focus on the weaker parts right away. Look at the good parts; underline or highlight them. Write more about them, give more details or specifics. Explain them more fully. Ask yourself why this sentence or section works well. How specifically does it connect to your main point? Does this point take you back to a more complex understanding or deeper level of thought than other parts of the paper? If so, follow this point.

- Look at the places that are giving you trouble. Ask yourself whether or not it's a question of not really saying what you mean to say. Perhaps these sections are problematic because they aren't really fitting in with what you are saying overall. Perhaps they need to be somewhere else in the paper. Maybe they don't really fit the paper (if they don't really work, cut them out! Be merciless! Save them for another paper!) Say out loud what it is you want to say with this particular point. Write it down that way.

- Look at your conclusion. Ask yourself how well your conclusion sums up or pulls together what you've been saying throughout. Do you need to say more? Does your conclusion seem vague and general? Does it sound like you, or how you think you're supposed to sound? Do you need to get rid of some excess verbiage that doesn't really say or add anything? Discuss implications and questions which your particular topic brings to mind. Don't add empty or broad statements that don't mean anything.

- Add examples or explain your reasons to fully demonstrate your point. You may find that this will actually allow you to add a new point. Add details. Get as specific as you can. Watch out, though, for getting bogged down in useless details that don't develop your main point. Ask yourself again and again, "Does this help me explain my point?" If it doesn't, leave it out.

- If you have a sentence that really troubles you, try writing it five different ways. Once could be long, another short, one using an image, another a generalization,
etc. Keep playing with the sentence itself. Don't waste time trying to get the "right" word. Believe me, it's faster to rewrite the entire sentence.

- Emphasize the most important part of your sentence. Many sentences have two or more ideas in them; let the most important idea stand out most: (for example: "Just as he walked in the door, lightning struck." Instead of "He walked in the door, and lightning struck.")

- Be careful of overusing forms of the verb "to be." This tends to sap the energy of your writing. Often, forms of to be can be replaced with stronger, more active verbs. Read through your paper and underline or circle all the forms of to be you've used (e.g. am, are, is, was, were, etc.) and see if you can replace them with more dynamic verbs. You may find you'll have to rewrite or combine sentences: (For example: "It's really sad to see how depressed Maria is these days." can be rewritten as: "Lately, Maria's depression saddens me.") However, this doesn't mean that you should completely avoid the use of the verb to be. Use it when you want to indicate a state of being or mood. (For example: "I was tired and hungry after walking four miles in the early morning rain." or "Joe was born on February third.")

- Trim your sentences of unnecessary words that clutter up your language. Good writing is clear, strong writing. Many expressions ("the fact that...," "the reason...is because," "in today's world," ) don't help move the meaning of the sentence along; in fact, they delay it. You can compose strong, clean writing by ridding your prose of such excesses.

For example:

Wordy: The reason that Sylvia was fired was because of the fact that she was always late.

Trimmed: Sylvia was fired because she was always late.

Remember: Just filling up the pages with the required number of words isn't enough. What counts is language that clearly conveys what you want to say. It's more important for me that you say what you mean, rather than filling up the pages with filler!
Revision Activity

1. What is your intended thesis statement? Write this down without looking at your paper.

2. Read through your current draft. What is the thesis statement that appears in the paper or is implied in the paper?

3. Does your thesis include a subject and an assertion? If not, what is missing?

4. Now write a rough outline of your draft. As you read through the paper, write a phrase for each paragraph that identifies that paragraph’s main idea. Then list the phrases in order. Does the order make sense? Do all of the paragraphs support and relate to the thesis?

5. Now look at your transitions between paragraphs (the last sentence or idea of a paragraph and the first sentence or idea of the next one). How do they relate? How might they relate better?

6. At this point, what is most important for you to revise (thesis, support, organization, transitions, etc.)?
Revision Tools

This handout explains three tools you can use for revising any kind of writing that requires a central focus and is written in paragraphs. They are designed to give you an x-ray of your drafts, which can help you analyze the strengths and weaknesses.

I’ve observed that students who revise most successfully and with the least amount of hair-tearing use at least two of these tools on every draft. Work with them. They may feel strange to you at first if you’re not used to taking a systematic, analytic approach to revising your own work, but keep practicing. Figure out which tools work best for you, and become expert at using them. You can also use these methods on other people’s work in peer-editing situations.

Descriptive Outline

This comes from a book called Sharing and Responding, by Peter Elbow and Pat Belanoff. It analyzes the draft paragraph by paragraph for content and function.

This can be done on screen, note cards, or binder paper.

Put your thesis statement at the top of a clean page. For each paragraph, write a “says” statement and a “does” statement.

- “Says” statements summarize the content of the paragraph; they focus you on what the paragraph is saying. This should be a single sentence. If you can’t summarize the paragraph in a single sentence, you may have more than one topic vying for attention in the paragraph.

- “Does” statements focus on the function of the paragraph in the draft. What does the paragraph do to introduce, support, or conclude the thesis?

When you’ve written says and does statements for each paragraph, go back and re-read them.

1. Does the says sentence for each paragraph “match” the topic sentence?
2. Is all of the material in the paragraph connected to the says sentence, either introducing the idea, explaining it, or giving examples to illustrate it?
3. Look at the does sentences to analyze the structure. Does the sequence make sense?

The answers to these questions will show you what needs to be done in terms of strengthening the focus of your paragraphs and the cohesion of the essay overall.
Revision Outline

You can do these steps on screen, note cards, or binder paper. A certain degree of messiness is to be expected.

- Highlight the topic sentence of every paragraph in your draft.
- Make an informal outline by listing the topic sentences. If you’re handwriting this on binder paper, leave some space between the sentences.
- Analyze each topic sentence by asking yourself, “Does this sentence support my thesis? How does it relate to my thesis? What is it doing for me?” Jot down answers to these questions under each sentence. If a topic sentence isn’t supporting your thesis, change it so that it does provide support (or consider whether or not your thesis statement needs to be revised).
- Look at the order of your topic sentences. Do the ideas flow logically from one to the next? If not, rearrange them.
- Under each sentence in the outline, list the evidence and explanations already in the paragraph that develop and support the idea given in the topic sentence.

When you get to this point, you’ll have an “x-ray” of the bones of your essay. This can make it easier to see what needs to happen next.

1. Look for holes.
   - If you have only one or two things listed under a topic sentence, the paragraph is probably “thin” and needs to be developed in more detail. This is the most common problem revealed by the revision outline.
   - If you have eight or ten things listed under a topic sentence, it may be rambling and need to be either more closely focused or split into two paragraphs.

2. Look for inconsistencies.
   - Are all of the things listed under a particular topic sentence actually related to the topic sentence? If not, the paragraph is may rambling and needs to be more closely focused on the topic sentence. In some cases, the topic sentence needs to be revised in order to reflect a change that occurred in your thinking as you drafted. If you find that the first items you list support the topic sentence but the later ones don’t, you’re probably look at a shift in focus that indicates the need for a new paragraph.

When you get this far, you’ll be able to see what you actually have on the page so far, which is sometimes different from what you think you have on the page. Where you have holes, list on the outline in a different color or font some ways of plugging them, then work on incorporating those plugs into the draft. Where you have inconsistencies, cross out irrelevant material and substitute material (in a different color or font) that supports the topic sentence.
Color Coding
By Rita Smilkstein

For structural analysis, you can color code your drafts of the essay for four elements:

thesis
source material (evidence/illustrations/examples)
explanations/interpretations
transitions

Pick four highlighter colors to represent the four elements. Use a strong solid color for the thesis and restatements of the thesis or references to the thesis. Use a vivid, lively color for evidence taken from your source(s). Use a clear, intellectual color for your explanations of the evidence—what the details mean and how they support your thesis. Use a sticky color for transitions.

Go through your draft and highlight EVERY sentence in the appropriate color. You may find that some sentences contain more than one element and require more than one color. If you finish color-coding the draft and have sentences that aren’t color-coded, either the sentence doesn’t belong in the paper or you haven’t done a complete analysis.

Color analysis gives you a kind of x-ray into your own mind, so you can see the level of understanding you have about these elements and your ability to (1) use and (2) recognize them in your essay.

It also makes evaluating the essay easier. You can literally see whether or not your evidence and explanations are balanced. You can read all the thesis-colored parts and see if they’re consistent and focused.

Once you SEE your essay analyzed visually, it may be easier for you to work on structure and balance using both your logic and your creativity.
Elements of Fiction

Plot:
The basic storyline. What happens.

*Why plot is important:*
Plot is more than the events of any given story. The manner in which the events are told (i.e. chronologically or through flashbacks) is important to pay attention to, for it can be a clue as to the writer’s purpose in writing. What happens and the order in which we are told it happens sets up a narrative tension. When reading a work of fiction, always ask yourself, “Why is this happening now?” “How does this event relate to what’s gone before?” “What expectations are being set up for what will happen next?” Because plot revolves around some kind of conflict (between characters, within characters, etc.) pay attention to the way the conflict resolves. This resolution or lack of resolution will give you a sense of a theme the writer is exploring.

Setting:
Where the action takes place. Setting can be both physical and temporal.

*Why setting is important:*
Often the physical environment in which a story takes place reflects some other aspect of the story (character’s personality, an internal or external conflict, etc.). As readers we learn much about the personality of the characters by the ways they interact with this external environment. The way the narrator describes the setting can often be a clue to a theme the writer explores because often the setting is a symbol for something other than itself.

Point of View:
The perspective of the person narrating the story. The window on the world described in the story.

*Why point of view is important:*
Point of view is a key component of fiction. How we are introduced to the world of the story/novel shapes our response to the events we read about. There are many kinds of points of view (omniscient, first person, etc.). When reading fiction, ask yourself “Why did the writer choose this kind of narrator?” “Can I trust this narrator?” “What is the effect of this kind of narrating? Do I feel distant from the events? Close? Confused? Why does the writer want me to have these responses?” “What is the connection between the kind of narrator and the events being described?”
**Character:**
The people, animals, or things about whom the story revolves.

*Why character is important:*
The characters in a work of fiction drive the story. Their personalities and conflicts set up what happens. The way a narrator describes a character gives us a sense of who they are, but we also learn about characters through their words and actions. As you read, look for consistency or lack of consistency in a character’s words or actions. If the character seems to act differently, ask yourself why. How is this change of behavior reflected in other elements of the story? Is there irony in these contrasts?

**Theme:**
An idea that a writer explores through the use of plot, setting, character, point of view. A theme runs throughout the entire work.

*Why theme is important:*
Theme is a combination of the other elements of fiction. It is a window into what the writer might be getting at in his/her work. While theme grows out of the specifics of a particular story or novel, a theme has universal applications. In other words, it explores some larger human “truth” that applies outside of the narrow confines of a particular work of literature.

For instance, a theme that Spiegelman explores in *MAUS I* and *MAUS II* is the ways in which people who have survived a great trauma deal with the guilt of such a survival, and how they place enormous expectations on their children because of this survivor guilt. While different characters in the books (e.g. Vladek and Art in particular) struggle with this tension, the books ask the readers to examine the degree to which we all wrestle with this issue. In this way theme is both specific and general in that by focusing on one example of a human dilemma or struggle, it is able to get a deeper understanding of how and why human beings deal with this particular issue.
Strategies for Unpacking a Novel

Brief Chapter Plot Summaries

After you read a chapter, write down a few points that will help you remember what happened. This will make it easier later to find the exact place you want. Try writing these brief chapter plot summaries on the white space at the beginning of each chapter, or in a blank page at the beginning or end of your book – that way you don’t misplace your notes. As an example, here are brief chapter plot summaries for the first few chapters of Jerzy Kosinski’s Being There:

Chapter 1, pg. 2
- Chance introduced – lived in house entire life, worked in garden, had no education
- Louise introduced – fat maid
- Old Man who owned the house dies

Chapter 2, pg. 12
- Mr. Franklin and Miss Hayes, attorneys, come to house and question Chance
- Chance has no ID – told to leave the house the next day

Chapter 3, pg. 25
- Chance leaves the garden and immediately hit by a limo (EE was in)
- EE Rand introduced
- Goes to EE and Benjamin Rand’s house, treated by doctor, has dinner
- Ben thinks Chance’s words metaphor: garden=business
- Chance offered business opportunity

Indexing Significant Words, Ideas, Symbols, or Images

As you read, you’ll find certain words, ideas, symbols, or images that will reoccur. To help you keep track of them, try using an indexing method. In one of the blank pages at the beginning or end of your book write down the word (or theme) you want to index. Then, every time you come across that word or theme in the book, highlight it and then take a second to write down the page number. By the end of the book you’ll have a index of all of the places a particular word, idea, symbol, or image occurred. Highlight the different words/categories in different colors. When you sit down to write a paper, you’ll have all of the page numbers right there! Here’s an example of two words I chose to index when I read Being There:

<table>
<thead>
<tr>
<th>Garden</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>3, 4, 5, 6, 7, 8, 9, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 27, 28, 31, 39, 40, 42, 54, 57, 66, 67, 68, 70, 76, 105, 106, 140</td>
<td>5, 6, 7, 9, 13, 14, 16, 20, 22, 23, 24, 28, 29, 30, 31, 32, 33, 36, 37, 38, 39, 41, 49, 51, 52, 53, 55, 56, 60, 61, 62, 63, 64, 65, 66, 68, 69, 70, 71, 74, 75, 76, 77, 79, 83, 84, 85, 87, 91, 93, 95, 96, 101, 103, 107, 110, 112, 114, 115, 116, 117, 122, 123, 125, 126, 131, 132, 134</td>
</tr>
</tbody>
</table>
Marking Page Numbers

In every novel there will be parts that are very important to understanding a particular theme. To help you quickly find these important pages, you'll need a system for marking them. One method is to put a post-it-note or other sticky type bookmark in the pages that contain important scenes or dialogue. On the post-it-note you can write a few words to help you remember why that page is important. One of the drawbacks of this method is that the post-it-notes have a tendency to fall off. For example, a post-it-note might be placed on page 61 of *Being There* with a note that read:

```
Chance watches TV, believes that TV changes people
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Another way of marking the page is to put a box around the page number. When you thumb through the book and look at the page numbers, the page numbers with the boxes around them will be obvious, so it will be easy to find them. You can write a few words to help you remember the importance of the page along the bottom (or top) of the page next to the page number. This method eliminates the problem of the post-it-notes falling off, but it takes a little more dexterity to thumb through the pages rather than just flipping open at the bookmark.

**Marginal Notes**

I cannot emphasize the importance of underlining and making marginal notes. You might write brief summaries of a scene at the top of a page, question a character's actions, underline words you don't know, or write commentary in the margins. For example, on page 34 of *Being There*, the first line of the third full paragraph reads, "When one was addressed and viewed by others, one was safe. Whatever one did would then be interpreted by others in the same way that one interpreted what they did. They could never know more about one than one knew about them." I underlined these sentences in red pen (try to use colors, rather than plain black) and then wrote "Being seen creates identity?" in the margin next to it. Now when I reread I'll have a reminder of what I thought and will be able to look at this passage closely. If you don't write your reactions, comments, and questions in the margins, then you'll forget!
How to Read Poetry

Poetry is a deceptively simple art form. Because it is generally shorter than other forms of literary expression (such as short fiction, novels, and dramas) each word in a poem counts. Poetry is the distillation of the poet’s perception and response to the world. Poetry can be highly personal and abstract, or it can be concrete and immediate. Poetry demands active participation of its reader, which is one of the reasons why it is sometimes hard to read or “understand.” It’s almost as if it’s written in some kind of code, and unless you were born with the ability to decipher this code, you may feel like you can’t access its meaning. My American Heritage Dictionary tells me that poetry has “the suggestive power to engage the feelings and imagination.” This “suggestive power” implies a wide range of possible reads of any given poem. Because a poem suggests rather than tells the reader directly “this is my thesis,” a poem can be read in a number of ways and its power lies in what it suggests to each reader. All well and good, you may say, but how do I read the darn thing if it has many possible meanings. This is where the poem’s structure comes into play. Each poem has its own internal logic and meaning. The trick in reading a poem is in reading what’s there, seeing what’s there, and understanding how the various elements in the poem work together to create the poem’s “suggestive power.” Most of the time you have to read a poem several times to absorb it. The following are some ways to approach reading a poem:

1) Read it out loud. Poetry stems from an oral tradition. Much of its power comes from the rhythm of the language, how the sounds are put together, and where there are pauses and full stops.
2) Read the poem once quickly to get a feel for the rhythm of the language and to get a general sense of what the poem is “about.”
3) Read the poem again, this time much more slowly, stopping after each stanza (the divisions within a poem, like a paragraph).
4) Pay attention to how the poem is structured in terms of these divisions. Ask yourself why the poet chose to structure the poem this way. What is the effect of the structure, in terms of feeling and meaning?
5) Notice repetitions of sounds or words. What is the effect of these repetitions?
6) Read the poem again, this time paying attention to the images the poet uses. Does there seem to be a recurring motif or series of images in the poem? Another way of looking at this is to ask yourself what does the imagery do. What does it suggest? What are its implications?
7) Now reread the poem yet again, this time paying attention to the language, the rhythm, and the images in the poem. How do they work together to suggest a theme?
**How to Watch a Film Critically**

Watching a film with a critical eye is like reading a written text closely. You need to train yourself to pay attention to a number of structural and stylistic elements simultaneously (while eating popcorn at the same time!). The following are some basic questions to ask yourself when you view a film.

- What does the title mean in relation to the story of the film?
- Why does the film end the way it does?
- When was the film made?
- Why are the opening credits presented in this particular way against this particular backdrop?
- What is the background music, and how does it contribute to the emotional tone of the film?
- Why does the film end with this particular image?
- Is there a pattern of certain kinds of shots? (e.g. close-ups, long shots, etc.)?
- Which three or four sequences of scenes are the most important? Why?

As you watch a film, pay attention to those images, color schemes, or camera shots that are repeated throughout the film.

**theme:** the large and small ideas of the film that help explain the actions and events of the film. Some questions to ask to help you identify and analyze themes in a film are:

- Who are the central characters?
- What do they represent in themselves and in relation to each other?
- How do the actions of the characters create a story with some meanings or set of meanings?
- What kind of life or what actions does the film ask you to value or criticize?
- If there is not a coherent message or story, why not?
- How does the film make you feel at the end? Why?

**narrative:** the plot or story of the film. The *plot* is the arrangement or construction of those events into a certain order or structure. The *story* is all the events that happen in the film or that we can infer have happened.

**character:** the people depicted in the film. Ask yourself if the characters represented are real, how they are defined (by clothing, setting, conversation, actions, etc.). Do they change? What values do they represent? What specific details in the film tell you this?

**point of view:** the perspective from which the story is told. In a film, this point of view is shaped by the camera angle, how the image on the screen is framed. When analyzing a film, pay attention to the relationship the camera has to a person or action by using these two general guidelines:

- Observe how and when the camera creates the point of view of a character
- Notice if the story is told mostly from an objective point of view or from the subjective point of view of one character.
**mise-en-scène:** French term which literally means “what is put into the scene.” It refers to all those properties of a film image that exist independently of the camera position, movement, or editing. Mise-en-scène includes then lighting, costumes, sets, and the quality of the acting. Some questions to analyze the mise-en-scène in a film are:

- Do the objects and props in the setting, whether natural ones (like trees or rivers) or artificial ones (paintings and buildings) have a special significance that relates to the characters or story?
- Does the arrangement of objects, props, and characters within that setting have some significance? (e.g. Are they crowded together to suggest some kind of psychological restriction or confinement?).

**composition and the image:** (the **shot**, the **frame**, and the **edited image**).

The **shot** is the single image you see on the screen before the film cuts to the next image. Some of the different types of shots are:

- close-up – showing only the character’s head, for example
- extreme close-up – showing a detail of the character’s head, such as the eyes
- medium shot – somewhere between a close-up and full-shot, showing most but not all of the figure
- full or long shot – revealing the character’s entire body in the frame
- long take – the film does not cut to another image for a long time
- tracking shot – the entire point of view moves
- low angle – the point of view is low, tilted upward
- high angle – the point of view is above, tilted downward

The **frame** of the film image forms its border and contains the mise-en-scène. Some questions to ask when analyzing the framed image are:

- What is the angle at which the camera frame represents the action?
- Does the height of the frame correspond to a normal relationship to the people and the objects before the camera?
- Does the camera frame ever seem unbalanced in relation to the space and action it frames? If so, why do you think it occurs in relation to this specific image?
- What type of distance does the frame maintain from its subject?
- Does the frame suggest other action or space outside its borders?

The **edited image** refers to the sequencing of images, of how each image relates to previous and succeeding images. When analyzing the editing rhythm of a film, consider the number of shots in a scene, and the temporal relationship they have with each other and the action they are depicting.
Chapter 8: Teaching English Online

Maybe you are interested in teaching an online class, and maybe you have little interest but are being asked to do it anyway. No matter what your experience with computers or teaching using technology, teaching English online can be a very rewarding experience. “Online” classes can range from being fully online, to Internet assisted, where you may put your syllabus or assignments online but still meet in person. These “hybrid” courses (meeting both online and in a classroom) are appealing to many instructors, but they certainly don’t make for a lighter load.

Resources and Help with Teaching Online

English Faculty who regularly teach online: Terri Chung, JC Clapp, Tracy Heinlein, and Jane Harradine. (Feel free to contact any of us with questions!)

NSC Distance Learning Office: http://www.virtualcollege.org/

NSC Distance Learning Resources for Online Instructors: http://webshares.northseattle.edu/elearning/

Teaching and Learning Center Online Instructor Support: http://webshare.northseattle.edu/tlc/forfaculty_distance.shtm

Benefits of Teaching Online

- You can teach the class whenever you want – your schedule is your own
- Once you plan out the course and set up your classroom, there is little prep time unless you change your course content
- You’re able to read the posts in all of the groups, thereby “listening in” on all groups – something that is impossible to do in person
- You’re better able to assess each student’s learning in some senses since each student must post online – in a classroom you don’t hear as much from each individual person
- Common classroom annoyances, such as the white board markers being dry, the door being locked, the overhead projector not cooperating, or the teacher next door talking too loudly disappear online
- Once experienced at reading papers on the screen, grading papers online is much faster, since most people type 2-3 times faster than they can write by hand
**Drawbacks of Teaching Online**

- You’re tied to a computer and it can be physically hard on your eyes and wrists
- You don’t see your students face to face which often makes it harder to get to know them and makes it feel much less connected and personal
- The learning curve for understanding the technology can be steep
- Some instructors feel isolated without the human contact (note that there are new technologies emerging that make having live virtual-office-hours possible for those who want to try it)
- Some instructors don’t like or are not able to read student papers off the screen
- You have to prep for class weeks in advance, and have the materials available to students ahead of time, rather than being able to prepare for class “on the fly”
- You must be very self-disciplined and check your online classroom and email very regularly

**Do I Want to Teach Online?**

Of course, online instruction doesn’t suit all instructors (or all students, for that matter), so there are some questions to ask yourself before you agree to venture into the world of online instruction:

1. Why do I want to teach online? Is it because I just want the experience, or because I truly believe online instruction can help student learning?

   **Advice:** If you want to use the technology just so you can say you’ve done it, you’ll be very frustrated and very burned out by the middle of the term.

2. What online teaching options are available to me?

   **Advice:** Here at NSC we use the Canvas online courseware, and the Distance Learning office is your best resource for learning how to use the courseware. Before you are allowed to teach using Canvas, we ask that you complete the Canvas Training. Lots of information about Canvas is on the Distance Learning website: [http://www.virtualcollege.org/](http://www.virtualcollege.org/) There are also various software programs that the Distance Learning office can help you with, such as Elluminate, that will allow you to have virtual office hours (provided that both you and the students have full audio/video capabilities).

3. Do I think teaching online will be convenient and save me time?

   **Advice:** The first time you do it, teaching online takes more time than teaching in a physical classroom. By the time you have some experience, the time commitment is comparable, depending on how efficiently you have your online classroom set up. It can be convenient to “teach” any time during the day, but overall you’ll spend the same number of hours on the class. Plan on spending at least 20 hours setting up your
classroom and getting very familiar with all of the available components. Of course, the amount of time you spend will depend on what components you choose to use. After that, plan to spend at least 10 hours per week maintaining the page (this includes responding to student email, reading discussion posts, and making updates). Add another 6-10 hours the weeks you’re reading/grading assignments.

4. Will I miss seeing my students face to face?

Advice: For many instructors, the joy of teaching is seeing people in person on a regular basis. For the most part, in an online environment, you will rarely, if ever, see your students. You’ll spend hours in front of a computer, not in front of a physical classroom – so consider carefully how much you will be able to adapt and enjoy the experience. Do you enjoy reading off a computer screen? If not, then teaching online may not be the right choice for you.

5. How many times during the term will I meet my students in person (if at all)?

Advice: There is actually no need to meet your students at all, provided your online classroom is set up very clearly and you have accurate email addresses for all of your students. However, many instructors like to meet their class for a one-time orientation session. This one-time orientation session can be scheduled for you through the English Department Coordinator (provided you let him/her know months in advance) and is listed in the schedule, so students will know to attend. Attendance at these orientations can be quite poor if you don’t email your students beforehand and encourage them to attend. Even then, many students live away from campus and simply aren’t able to come to an orientation.

6. How many weeks do I have to prepare before the term begins? How much time am I willing to commit to prepare?

Advice: Setting up your online classroom always involves snags and a steep learning curve. You’ll need to set aside large blocks of time to get everything arranged. The first time you teach online, the dean will want to see that you have a sizeable chunk of your course developed about a quarter before you’re set to start. Several weeks before the term starts you should be mostly finished putting your class online so you can iron out any confusion before your students appear. Also, if at all possible, use a course you’ve already taught. For example, if you’ve taught English 101 in a classroom before, then use the same textbook and assignments for your online class. It will be much easier to put your current class online than it will be to start over.

7. Am I familiar with how the textbook presents material?

Advice: Don’t try to write all of the content of your course yourself. There are people who write textbooks for this purpose! Choose your textbook carefully (or, as described above, choose a book you’re already familiar with) and then let it help you. Give assignments out of the book; give discussion prompts out of the book; give writing lessons out of the book. Only supplement the book to the extent that you would in a physical class. Since students will be acquiring almost all of the information for the course via reading (either from the textbook or off the screen), you’ll need to make sure...
you are aware of what they’re reading. Therefore, you need to be highly familiar with the textbook and anticipate questions they may have.

8. Am I confident I can learn how to use the technology?

Advice: If you are terrified of computers or don’t think you’re capable of learning, then you’ll struggle. The technology is usually pretty easy to use, but it doesn’t build itself. You’ll need to decide if you’re willing to put in the extra time and effort it will take to be successful.

9. How will I conduct office hours? How will students contact me? Will I give out my home phone number?

Advice: One very important aspect to teaching online is you must be very available to your students. Unlike in a physical classroom, where they see you regularly, your online students can feel isolated and unsure how to get their questions answered. You can alleviate some of this by having perfectly clear assignments and directions, but you’ll still need to make yourself available. This needs to include giving out your office phone number (if you know how to check the voicemail and plan to do so very regularly) and your email address. The Canvas online courseware system has an internal email address that is great to use for your class to keep your students’ email separate from all the rest of your email. If you are never on campus, then you may consider giving out your home phone number as well, though this is entirely up to your discretion, and it’s not recommended (for all of the obvious reasons). You’ll also need to decide if you want to conduct office hours in your physical office, in the online chat room, or by appointment only.

10. How comfortable am I reading/grading student assignments using a wordprocessor (reading off a screen)?

Advice: Some instructors insist on printing out all of the assignments students turn in electronically. This does not save time though it might save your eyes. Printing out the homework, writing comments on it and then typing those comments back into an email to your students is the long way around. If you print out the paper first and then write your comments by hand, you’re doubling your work. For an online class to be efficient, you need to get used to reading their homework off the screen and typing your comments right then. It will take some practice at first, but in the long run you’ll save yourself hours of hassle. Some instructors have found that speaking their comments into a digital recorder and then sending the audio file to the student is effective.

11. Do I have easy access to the Internet?

Advice: You will need to get on your class page and check your email often. If you don’t have a computer with Internet access both at home and at your office, then you might struggle to stay on top of things.

12. Am I committed to reading and responding to my email every day?
Advice: Barring weekends, you need to check your email at least once per day. This might sound like you’ll do nothing but read your email, but the primary way students will contact you is via email. If they have a question, then you’ll need to respond quickly. Don’t leave them stranded in cyberspace.

**Do I Want to Supplement My Class with an Online Component?**

1. Why do I want to supplement my classroom with an online component?

   **Advice:** Make sure you have clear pedagogical reasons for why you want an online component (like a blog or the assignments put online). For example, because you feel it will expand student discussions, or aid them in pursuing online research, NOT because it’s all the rage in education right now.

2. What role do I want the technology to play?

   **Advice:** You need to decide if you want to use the online classroom for discussions, real-time chats, online research links, or simply for posting the syllabus and/or descriptions of the assignments. Decide this BEFORE you begin, otherwise you’ll see all of the various components available to you and will either be overwhelmed or will feel you must use all of them even though they may not suit your goals.

3. How much time will I expect my students to spend using the online components? Will I give them time off class to account for the extra time spent online?

   **Advice:** Realize that students probably have some basic computer experience, but you will need to make your expectations very, very clear. If you want them to post to a discussion group only once per week, you probably don’t need to cut the classroom time to accommodate, but if you want them to converse in an in-depth manner, as well as do all of your regular classroom work, then you might consider giving them one or two days per week off to compensate (assuming the class meets 5 days per week). Doing this, though, is creating a hybrid class, which requires listing it that way in the schedule (as well as the approval of the dean). You can’t cancel class in lieu of an online component without prior approval though you’re welcome to use online components as optional ways for students to interact or for making information (like the syllabus) available to them.

4. How will I train my students to use the technology?

   **Advice:** Plan on taking at least one full class period to take them to a computer lab and model for them exactly what they should do. Then, you might want to arrange to meet some of the students that are struggling at a later time to help them get on track. At the very least, pull up your online component using the computer/projector in your physical classroom and make sure they understand how/when to access the material.
5. How will I grade/assess them on the online portion of the class? Will the online component be required or optional?

Advice: If you make the online work optional, then you'll have very few students who will comply with your request to participate; therefore, making the online portion of the class part of their course grade is a good idea. If you choose to make it part of their grade, you'll need to decide if you'll grade them on the number of times they post or on the quality of their posts. If you only have the syllabus online, will you require they go online to view it, or will you give them a paper copy as well? Before the class begins you'll need to make these decisions so both you and your students will know the grading criteria. Again, if you are cancelling class so that students can do the online work, then you’re creating a hybrid course, and that needs to be preapproved.

6. Am I aware of the extra preparation time the online component will add to my class?

Advice: An online component will definitely add to your prep time since you’ll need to set up the online space, work with your students to help them understand what they are to do, and read and respond to the posts and your email. You need to decide if the benefit is worth the time.

Advice for Teaching Online

If you’ve made the decision to teach online, there are several bits of advice from experienced instructors that will make your life easier:

Have a plan and stick to it. When you change how the course is structured or change your expectation, it takes a while for your students to get the information, adjust, and try to figure out what is going on next. So, fine tune your class, but save the major overhauls until the next term (unless something is so disastrous you obviously need to do something).

Make your syllabus so obscenely detailed that there is no room for confusion. Since you won’t see your students face to face (assuming you’re teaching entirely online), you’ll be absolutely amazed at what they’ll try to get away with or what they may not understand. You need to be prepared and know exactly how you will handle every conceivable situation. Ask other online instructors to see a copy of their syllabus for ideas.

Don’t be a wimp. Don’t take assignments late. Period. Your students should be informed as to the assignment due dates weeks in advance, so there should never be a reason they can claim they didn’t realize something was due. They'll try to plead with you to convince you that the server was down (you’ll know if it is) and they'll try to convince you that their computer ate their file, or that their computer crashed, or that their mouse had a hair clog, or that they were out of town for a week and they didn’t have access to a computer, etc. The list of excuses will continue forever, but you must
have a backbone and not take assignments late – because if you do, it will be a record keeping nightmare (not to mention the problem will spread and you’ll have the entire class trying to pull excuses). Trying to keep track of all of those files can be difficult enough, but having them come to you days late can be almost impossible. Use the drop-box feature in Canvas and set the due date so that the drop-box simply will not accept files late.

**Don’t let your students email you their homework.** Canvas has a drop-box feature designed for managing homework. Don’t use email for accepting assignments. The drop-box keeps track of the files, interfaces with the grade book, and has a place for you to write your comments. Keeping track of assignments via email is inefficient and messy and makes it too easy for things to fall through the cracks.

**Don’t try to keep and/or file every email every student ever sends you.** You will be sending and receiving lots of emails, and there is no need for you to keep them all. Only keep those choice few from problem students or ones you feel might be vital later on if a complaint arises. Or, “archive” all of the emails that you’ve dealt with and no longer need to have in front of you.

**Read the posts your students put in their discussion groups.** To stay on top of the tone of the class, read (or at least skim) the majority of the posts in the groups. Assign points for the weekly discussions, and give students feedback on how they are doing.

**Consider creating a discussion group designated for “Class Evaluation.”** By creating a group open to your entire class that encourages them to give you feedback, you’ll get suggestions on how to improve the course. Students appreciate having a voice in how the class works. Set the default setting to “anonymous” so that students can leave their feedback anonymously – and are therefore more likely to do it. This does not replace the required official en-of-quarter evaluations that you need to administer for the college, however.

**Don’t use a feature of the online classroom unless you are comfortable with it.** If you are unsure of yourself, your students will be too. Have the minimum amount of features on your online class that you need to do the job. Just because there is a nifty whiteboard feature, doesn’t mean you have to have it on your page. Keep it simple.

**Talk to other online teachers to get ideas.** Nobody has all of the answers, and teaching online can be isolating at times, so consider talking with your fellow online instructors to stay grounded and get ideas.

**Don’t try to teach yourself HTML in a week.** If you like the look of web pages, you’ll need to learn HTML coding or else learn how to use a WYSIWYG (What You See Is What You Get) HTML editing program such as Front Page. If you don’t know how to make a web page, then don’t do it. Or, go to the Teaching and Learning Center (TLC) and ask for help ([http://webshare.northseattle.edu/tlc/](http://webshare.northseattle.edu/tlc/)). You can build all of your course content using word processed documents and the features in the Canvas online classroom. No web pages are required, especially if you have a limited amount of time to get your page up. Bells and whistles are nice, but aren’t required for an effective online classroom!
Use the Canvas grade book feature. The grade book interfaces with the discussion groups and homework drop-boxes and quizzes, etc., and students can always see their grades – and it doesn’t make calculation errors.

Take attendance regularly and have participation count as part of the student’s grade. Most online instructors set a minimum number of posts required per week to get the full attendance points. If you don’t make posting required for a grade, students will disappear into cyberspace and your course will turn into a correspondence course.

Assign groups early. Don’t let students pick their own groups (if you’re using groups). They don’t know each other and they’ll flounder. You need to look over their English placement scores and writing diagnostics (if given during the orientation) and, using whatever criteria you feel is appropriate, split up the class. Some people like to have equal numbers of ESL students in each group; some like to split up the Running Start (high school aged) students; some like to have equal numbers of older/younger or male/female students. Start out with groups of about 8-10 members, since the drop rate for online classes is high, and you’ll end up with groups of only about 6-8 people that actively participate in each group.

Realize that your students are more nervous than you are. Most of your students will be apprehensive and even if they are quite comfortable on a computer, they will have no clue how your online class will work. Take them by the hand and explain everything. Don’t assume they will understand anything you don’t spell out for them. You’ll need to tell them exactly what you want them to do and how you want them to do it. Yet, on the other hand, don’t drown them in details on the first day.

Give your students very clear discussion prompts. If you want your students to discuss something in their groups, then you’ll have to tell them what you want them to do. Don’t assume they’ll figure it out. If you tell them to “Discuss the essay you read for today about dogs,” you’ll be amazed what you see! You’ll get posts that are nothing more than this:

“I liked the essay,” or “I hated the essay.”
“It was boring and long and I don’t like dogs that much so it didn’t hold my interest.”
“I love dogs so much. My dog Fluffy was sick last week and I had to take him to the vet and the vet said that . . . .”

To actually get them to analyze, discuss, or do something critical, you’ll have to give them clearer and more directive prompts. You’ll need to give them activities which will force them to interact, such as:

*Smith says in his essay about dogs that they are friendly, wonderful creatures. As a group, practice arguing for the opposition by coming up with as many reasons as possible (at least 10) for why dogs are horrid. You also need to post a link to a credible online source for each of your reasons that shows your reason has evidence to back it up.

*Smith uses research to help him demonstrate his points about dogs. As a group, take his research even further. Each member of the group needs to find at least three credible online sources which show how wonderful dogs are. Individually, write and post a brief summary (at least 4-5 sentences) of each source and then demonstrate and explain (in at least 3-4 sentences)
how the source supports the ideas presented in Smith’s essay. Then, read over the sources posted by your group and see how credible they are. Point out which sources you feel are the most credible and why.

**Online Teaching Evaluations**

As with other classes, online classes need to have proper instructor and course evaluations completed online. Instructors need to go to the SCCD Intranet site and find the link on the left hand side of the page marked “Instruction” and then “Online Course Evaluations” – you need to request that the evaluations be sent to your students. The results of this evaluation are sent directly to the dean of your department. You then need to remember to go back after the quarter is over and view the results.

**Sample Online English 101 Syllabus**

Notice how detailed the below sample syllabus is and the kinds of information that is contained in it. Also, notice that even though this is an entirely online course that the syllabus still adheres to the standard English 101 syllabus requirements and assignments (as described in

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**English 101: Composition**

Spring Quarter 2011  North Seattle College

**Sections:**

- English 101.D1
- English 101.D2

**Fully online class  Fully online class**

**Instructor:**

Bradley Lane, M.Ed.
Office: IB 2312A
Physical Office Hours: 9:30 am – 12:00 noon, Monday to Thursday, and other times by appointment. For ‘immediate response’ over email, you may reach me at these same times.
Office Telephone: (206) 934-4536
Faculty web page: https://people.northseattle.edu/users/blane
Email: Bradley.lane@seattlecolleges.edu (Use before the start of the quarter or in an emergency. For course-related email, please use CANVAS email.)

**Required Texts:**

Description:
Welcome to English 101! This writing and reading course serves as an introduction to the college-level writing process by developing students’ abilities to think, organize, and express their ideas clearly and effectively in writing. Writing assignments will focus on major strategies for reading and writing about non-fiction prose, with subject matter drawn from first-hand experience, observation, and the close reading and analysis of texts. We will be working on the creation of essays that say what you mean in strong, clear language. To support that work, we will be practicing all the skills that go into the creation of good writing, such as mastering essay structures and transitions, applying sound sentence grammar knowledge in order to make appropriate stylistic decisions, and developing strategies for finding meaning in a text and writing about it. You will be doing a fair amount of reading, writing, and critical thinking exercises in, so be forewarned: there is a lot of writing and reading work ahead this quarter!

Prerequisites:
This course is a college level English composition course which requires that you provide me with a piece of paper, from the NSC Testing Center (http://www.northseattle.edu/enroll/testing/) or from your previous NSC English Instructor (http://www.northseattle.edu/humanities/english/), which documents you have the skills necessary to succeed in this class. You must present a copy of the placement test evaluation form from the Testing Center, a recommendation form from your previous NSC English instructor, or a signed form from the Testing Center indicating your alternative placement into English 101 by Friday, April 8. Please drop off your Placement form off in my mailbox in the Humanities Division Faculty Mailroom (IB 2406E). You can also fax it to (206) 934-3784 with a cover page addressed to me. I’m sorry, but I cannot make any exceptions to this rule. I CANNOT let you stay in the course without proper placement verification. Any student who has failed to verify placement by the end of the first week of class will be automatically dropped.

Additional prerequisites for Online Sections:
- Keyboarding/typing skills are required for success in this class.
- Every student must have regular and reliable Internet/computer access set up for participation in our online classroom at least four days a week.

On The Online Nature of this Course:
Class will be conducted entirely online. There is no specific time of day when you need to be online; however, you will need to check the class page regularly to stay on top of things. I will check my CANVAS email at least once per weekday, and you need to, too. I rarely check my email on the weekends. This class is both reading and writing intensive. Please realize that you’ll be reading, working on your own, and working online rather than sitting in a classroom 5 hours a week as you would with an “ordinary” class. Be prepared to spend those 5 hours online instead -- in addition to the normal reading/writing homework time. For many of you this will seem strange at first and you'll
feel like you spend inordinate amounts of time online. Keep reminding yourself of the time you're NOT spending in a classroom and commuting to school! **It is not unusual to spend up to 15 hours per week on work for this class.**

Furthermore, there are implications about logging in, course attendance, and managing your workload due to the content of this class. This course is a writing class, and writing is taught as a process-- in this section of ENGL&101, in all other face-to-face and online sections of ENGL&101, and in every English class at North Seattle College. In order to write well, all English faculty believe that you have to write a bit, put it aside, think about it, revisit it, and change it over time. **It is impossible for you to engage with writing in this way if you log in once a week and try to get your entire task list done in one sitting.** Therefore, the weekly task lists are organized with the expectation that you are logging in and working for a few hours at a time at least 4 of the 7 days of the week, for a total commitment of about 10-15 hours per week. If this is not something your schedule can handle, then you need to pursue another option than this course.

If you have never taken an online course before, please read the information for “Potential” and “Registered” online students at: [http://www.virtualcollege.org/resource/orient.htm](http://www.virtualcollege.org/resource/orient.htm) (scroll down to the yellow and blue shaded boxes near the bottom of the page). These brief orientations will help you to understand what’s expected from you in an online class, so please take a few minutes to read this over. This is very important information!

**Profile of a Successful Online Student**
- Has basic proficiency with Internet and with sending and receiving e-mail and file attachments
- Is a self-motivated learner who takes initiative and responsibility for one’s own learning
- Is disciplined about time management and can prioritize one’s own workload
- Learns well through written instructions
- Is able to allocate time in one’s schedule for the workload and time commitment of an online course that are similar to those of a more “traditional” classroom course
- Is a responsible and accountable group member, providing timely and thoughtful feedback
- Keeps the peer group and the instructor closely informed if situations arose preventing the student from keeping up with the course workload.

**Using CANVAS/Technical Difficulties:**
We will be using CANVAS as our online courseware. To access our online course, go to [http://northseattle.Canvaslearning.com](http://northseattle.Canvaslearning.com). Your username and your password are the same: they are both your complete 9-digit NSC student ID number. For example, if your student ID number is 955-55-4411, then *both* your username and your password would be 955554411. If you have trouble logging on, please check the Distance Learning office's troubleshooting information at [http://www.virtualcollege.org/resource/technicalhelp_index.htm](http://www.virtualcollege.org/resource/technicalhelp_index.htm). If you can't solve the problem that way, contact the Distance Learning office help desk: (206) 934-3738 or email them at eLearning@seattlecolleges.edu
NSC Essential Learning Outcomes:
This course meets the following campus-wide Essential Learning Outcomes:
Knowledge:
- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]

Intellectual and Practical Skills, including:
- Critical Thinking and Problem-Solving [CTPS]
- Communication and Self-Expression [CSE]

Personal and Social Responsibility, including:
- Ethical Awareness and Personal Integrity [EAPI]

Integrative and Applied Learning, including:
- Synthesis and application of knowledge, skills and responsibilities to new settings and problems [SYNTH]

ENGL 101 Course Outcomes:
1. You will become a more effective and confident reader who can analyze, synthesize, and evaluate ideas found in academic texts, essays written by your colleagues, and your own essays as well. [FTPM, CSE, CTPS]
2. You will become a more relaxed, confident, and skilled writer who can write about and respond critically to what you read. [CSE, CTPS]
3. You will learn to see the task of writing as a process, one that requires time and thoughtful attention. You will practice all the phases of the writing, editing, and revising process. [FTPM, CSE]
4. You will develop the ability to revise your own writing using a variety of feedback forms, including small writing groups. You will likewise develop the ability to offer useful feedback to others on their writing. [FTPM, CSE]
5. You will be able to recognize, define, and create a thesis statement and be able to develop and shape supporting material for that thesis. [FTPM, CSE]
6. You will demonstrate critical thinking skills—skills that show your ability to take charge of your own thinking. [CTPS]
7. You will gain the ability to write about what you mean in clear, grammatically and mechanically correct sentences, organized in a way that makes sense and maintains coherence. [CSE, SYNTH]
8. You will practice developing a repertoire of sentence structures and a command of multiple writing styles, in addition to developing your own consistent personal writing voice. [CSE, SYNTH]
9. You will be more able to produce and edit your writing independently. [CSE, SYNTH]
10. You will become more adept at integrating sources into your writing in ways that avoid plagiarism. [FTPM, EAPI]

Course Policies:
- Log in regularly. The importance of logging in and ‘attending’ online multiple times a week cannot be overestimated. You will have regular online discussions of course readings that require you to post to your assigned forums over the course of four different days that week. You will participate in online writing groups and have to provide comments to your peers in a fairly quick turnaround of 1-2 days. In order to finish the week’s worth of assignments successfully,
you should need to begin as early each week as possible. If you wait until
the end of the week to start working on material for this class, you will fall
behind and fail to complete everything. If you wait to post discussion
comments only at the end of the week or over the weekend, you will earn less
credit, since your colleagues will have much less time to reply to you before we
start the next week’s conversations. It is not unusual to spend up to 15 hours
per week on work for this class. Plan to log in 4-5 days a week and to
check your CANVAS email each work day (Monday-Friday), and I will plan
to do the same. If these time demands do not seem possible due to your
own life or work schedule, consider another option for this course.

- **Papers must be typed and submitted as attachments.** All assignments
  (including drafts) should be typed, double-spaced, using 12 point Times New
  Roman font.
- **Save your work.** It is your responsibility to keep an extra copy of all assignments
  that you turn in.
- **Submit your work on time.** Assignments are due at 9:00am PST on the day
  assigned, unless otherwise noted. Because I believe that part of being a
  responsible college student is keeping up with ongoing course requirements and
deadlines, **I do not accept late assignments.** For each assignment you need to
  turn in there is a specific due date/time. To turn in an assignment, go to the
  Lessons tab and select the folder for the current week of the course. Click on the
  assignment you want to turn in and then upload your file. **Don’t forget to click
  "Submit" after you upload the file! The computer will NOT accept your
  assignments after the posted time.** Therefore, you need to be on top of things
  and give yourself time in case there is a problem. If you do not turn your
  assignment in on time, you will receive 0 points on that assignment. If the server
  is ever down, the IT people contact me. If this happens, I will be understanding;
  however, other than a server crash, no other computer excuses will be accepted.
- **Drafts, revisions, and peer review are required for the four major papers.**
The major papers will go through a typed draft version and a final, corrected
version before a grade is assigned. In terms of the grading system, drafts and
final versions constitute separate assignments, with drafts receiving points for
completion in the peer review forum assignments. If a draft is haphazard or
incomplete, you will not receive full points. Failure to upload a draft on the
assigned date will result in a zero for that portion of the peer review grade.
Failure to provide the required comments to your peers’ papers will result in a
zero for that portion of the peer review grade, as well as your possible expulsion
from the peer review forum group to which you are assigned.

**Grades:**
Your grade will be based on a variety of projects and assignments, including drafts,
formal papers, an in-class essay, and numerous small in-class writing exercises.
Maximum points possible under each category are as follows:

**The Major Papers:**
2-3 page Personal Literacy Narrative Final Draft (4/25) 100 points
2-3 page Problem/Solution Final Draft (5/16) 100 points
2-3 page Digital Story Analysis Final Draft (5/31) 100 points
3-5 page Synthesis Paper Final Draft (6/14)  100 points

The Other Stuff:
Discussion Forum Participation (1 for each theme, 40 pts each)  160 points
Peer Review Group Forum (1 for each paper, 25 points each)  100 points
Online ‘Presence’ Grade (at Midterm and Final, 50 pts each)  100 points
Quickwrites (5 at 20 points each)  100 points
QuickCheck Forums (10 at 6 points each)  60 points
Discussion Forum Analysis Exercise  40 points
Axelrod and Cooper Revision Exercises (4 at 10 points each)  40 points

Total:  1000 points

You will accrue points for each of the above assignments over the semester. These points will be added together to arrive at a final grade that is calculated as a percent average (i.e., 854 points = 85.4%).

Grading criteria are as follows:

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The grade given at the end of the quarter will be based on a 4.0 scale. No grades of I (“incomplete”) or NC (“no credit”) will be granted except in the most extreme circumstances. If you do not feel you will be able to complete the course to your satisfaction, it is your responsibility to drop/withdraw from the course. I am happy to consult with you and advise you in these matters, so that we can determine a course of action that is most appropriate for you. For more information regarding withdrawing and other registration related questions:

http://www.northseattle.edu/enroll/admit/policy/chsched.htm

The specific point value assigned to any assignment or exercise will correspond to how well you meet the terms of the assignment. Grading criteria for papers include unity; coherence; support; the use of Standard English grammar, spelling, and sentence structure; and meeting the requirements of the particular assignment.

As a general guideline:

A (4.0): An ‘A’ paper is outstanding, typically exceeding normal expectations for the assignment. It explores the subject in great depth and reveals attention to nuances and complexities of the topic at hand. It is original, focused, carefully supported, nicely organized, and a pleasure to read. It more than meets the requirements of the assignment and exhibits the writer’s mastery of mechanical skills and style.
B (3.0): A ‘B’ paper is better than average. It examines the subject in some depth. The thesis is supported and the organization is generally clear. Paragraphs and sentences are generally well constructed. Mechanics are clean for the most part. The papers meets the requirements for the assignment but lacks some of the tight structure, higher-level analysis, and cohesion of an A paper. May have some minor gaps in logic, unsupported assumptions, or lack of full synthesis that leads to a really strong thesis.

C (2.0): A ‘C’ paper offers an acceptable examination of the subject, but it lacks the depth that comes with superior analysis. The thesis is present but not well supported with examples and illustrations. In fact, often these papers require more definiteness, focus/specificity, and original thought in thesis statements. Skeletal overall organization is present, but more unity and coherence in body paragraphs is needed. Paragraphs may not be fully developed. Papers may depend on generalizations and lack detail overall. Sentences are clear but may be awkward at times. Often more extended summary than analysis here that omit the thinking beneath the surface of matters.

D (1.0): A ‘D’ paper demonstrates below average effort. It does not examine the subject in depth and lacks organization. Much of the D essay typically does not support the thesis in a focused way. Quotations do not support points as they should. Reading may be a bit simplistic. Furthermore, paragraphs are not developed well. Awkward sentence structure may create problems for the reader. The paper may exhibit significant mechanical difficulties and likely will not complete all the requirements of the assignment.

F (0.0): An ‘F’ paper is unacceptable. It lacks thesis and organization. Paragraphs are not developed. It lacks details and examples. It may be difficult to follow, incomprehensible, or incoherent. It does not follow the assignment or lacks basic requirements of the assignment, such as proper length, documentation requirements, recognizable thesis and support, and overall coherence and unity.

Grade Availability:
After your assignment submissions have been graded, your scores will automatically appear in the ‘Grades’ box on the ENGL 101 home page. You may need to refresh your ‘Grades’ box by clicking the ‘circle arrow’ button in the top right of the box to see the most recent update to your grades. You can also access your grades from the Grade book (accessed from the tab on the top bar). To check your course grades, you'll need to click on the "Grade book" tab in Canvas, and select "Grades" under "Choose Report" drop-down menu.

OTHER COURSE POLICIES:
**Academic Honesty Statement: (English Department-wide):**
To take the words or ideas of someone else and present them as your own is plagiarism and is unacceptable in academic life. The nature and causes of plagiarism may cover a range from the accidental to the dishonest. Examples of plagiarism encountered in academic writing may include the following:
- incorporating into your own writing, without proper and complete acknowledgement, words and sentences from a print, electronic, or oral source
- inserting longer passages (such as four or five consecutive sentences or whole paragraphs) of somebody else’s writing into your own without complete acknowledgement
- paraphrasing so closely or so extensively from a source that sentences or ideas really belong to the original writer
- submitting as your own entire essays written by another person or taken from a printed source or off the Internet
- receiving so much help from another person that the work could not honestly be called your own.

Students, by their attendance here, agree to adhere to the Student Code of Conduct, which states, in part, that “academic dishonesty, to include cheating, plagiarism, or knowingly furnishing false information to the college” may bring disciplinary action. The policy of the NSC English faculty is to exercise its professional judgment as to the nature and cause of each case of suspected or proven plagiarism and to respond in a manner suited to the case. Responses may include the following:
- requiring that a piece of writing be revised to eliminate the plagiarism
- denying credit for a piece of writing in which the plagiarism has been found
- recording a ‘0’ grade in the student’s class record for the project, thereby lowering the student’s final grade.

**Additional statement on Academic Honesty for ENGL 101:** In this class, I teach writing as a process of reading, thinking, brainstorming, drafting, and revising, with assignments building on each other over the course of the semester. To complete the course successfully, students should engage in the process. Because the papers we write in this class require multiple drafts, plagiarized papers typically do not go unnoticed. When I have encountered plagiarized papers in the past, my policy has been to record 0 points on that assignment and a to file formal report with the college requesting disciplinary action. ‘Warnings’ are typically not given for first offenses. Additionally, because students must engage with the writing process to receive the full benefits of the course, students may not resubmit papers they have written in previous semester or for other classes or instructors. Papers that are determined to be old work resubmitted [auto-plagiarism] rather than new work for this class will receive a zero as well.

**Americans with Disabilities Statement:**
If you need course adaptations or accommodation in the classroom because of a disability or special need, please contact Disability Services at 934-3697 (2nd floor of the College Center near Registration). Disability Services can assist individuals with both physical and learning/academic disabilities. If you have emergency medical information to share with your instructor, or if you need special arrangements in case the building must be evacuated, please inform your instructor at once.
Copyright Statement:
Students shall adhere to the laws governing the use of copyrighted materials. You must insure that your activities comply with fair use and in no way infringe on the copyright or other proprietary rights of others.

Classroom Diversity Statement:
Respect for diversity is a core value of this online classroom. Our college community fosters an optimal learning climate and an environment of mutual respect. We, the college community, recognize individual differences. Therefore, we are responsible for the content and tone of our statements and are empathetic writers and readers of each other’s work.

Netiquette / Behavior Statement:
Students should always conduct themselves in a respectful manner. Words can mean many things and what we intend to say is not always what others hear. This is especially true of online communication, during which other students do not have the opportunity to see your body language or hear your tone and therefore have a greater possibility of misunderstanding what you truly mean.

Please follow these guidelines in all your online responses and discussion group posts.

- RESPECT. I would like to suggest respectful exchanges as a basic ground rule. Informational errors should be pointed out respectfully. Disagreements that honor the viewpoints of the various contributors are productive and can lead to new learning and understanding.
- PRIVACY. Keep in mind not only your own privacy rights but others as well. Do not reveal any information that you deem private.
- CONSIDERATION. This is a college-level English course and the standard for all correspondence (forum posts, assignments, emails to instructor) is Standard Academic English that has been revised and proofread beforehand. Please be considerate of grammatical/spelling errors. Re-read your posts before sending them to proofread your own work for errors.
- AWARENESS. Remember that humor and satire are often misinterpreted online. Communication is more than words. So be prepared for some misunderstanding and requests for clarification.
- SUPPORT. Be supportive of each other. We are all still learning. Our job is not to judge or condemn or even praise, although genuine encouragement is a necessary ingredient in our learning with and from each other. We are here to provide information, to address topics in an online learning community, and to provide assistance in helping each participant use her or his own unique learning style. Reflection generally precedes growth. So reflect upon what is said, provide sincere comments, and we will likely all grow.

One good way to avoid problems is to reread your postings before sending them. Something written in haste is much more likely to be misread.

Page One Language Lab: Page One is the campus language lab/writing center, located on the top floor of the library on the North Seattle Campus. One of the primary attributes of Page One is the free tutoring! The tutoring sessions last 30 minutes, are held on a first-come first served basis, and can help you with reading, writing, grammar,
listening and speaking. For online students, Page One also offers free online, email-based tutoring at http://www.northseattle.edu/services/loft/loft-email.htm. Although you will not be required to use the services of Page One in order to be successful in this class, many students have found their services helpful. For more information, call (206) 934-0078 or visit http://www.northseattle.edu/services/loft/.

Conferences with Your Instructor:
You are encouraged to visit your instructor during office hours or at another mutually convenient time to discuss any aspect of the course. For students who are unable to come to campus, I will be available by phone at (206) 934-4536 and am willing to set up a phone appointment. I am always happy to receive feedback about the course or simply get to know you a bit better, help you wrestle with difficult texts or concepts, or address any concerns you may have.

COURSE SCHEDULE
For purposes of this class, the first week begins on Monday and ends on the next Monday at 9:00 am. Ideally, you should be doing your logging on and participating at least 4 different days from Monday to Monday. You are welcome to do some of your posts over the weekends, provided you remain engaged throughout the week and don’t miss any major due dates for peer reviews and assignments. If you post comments only at the end of the week or over the weekend, though, remember that you will earn less credit since others will not have time to reply to you before we start the next week’s conversations.

Unless otherwise noted, all assignments (marked in bold) are due at 9:00 am PST on the day they are due. (Sometimes, CANVAS’s date and time stamp is not set to Pacific Time, so I trust you to manage your own time!) To begin your work for the week, locate your weekly list of tasks in the appropriately numbered Week Folder (‘Week 1,’ ‘Week 2,’ ‘Week 3,’ etc.) in the Lessons Tab of the course website. Please begin your week’s discussion forum participation after having completed the week’s reading. The schedule is a tentative guide of what we will do each week. Follow the tasklist in each week’s folder for up-to-date, complete information about what to do each week.

Week 1 Highlights: Monday, April 4– Monday, April 11:
Read and print out syllabus
Student Introductions
Reading and Writing Inventories
Diagnostic A at Exercise Central
Instructor Notes on Narratives
QuickCheck Forum 1
Reading Personal Literacy Narratives in 50 Essays:
   “Intro for Students” (1-10)
   Alexie, “The Joy of Reading and Writing: Superman and Me” (15-19)
   Douglass, “Learning to Read and Write” (129-135)
   Tan, “Mother Tongue” (396-402)

Week 2 Highlights: Monday, April 11- Monday, April 18:
Theme 1 Discussion Forum: Personal Languages and Literacies
Read Personal Literacy Narrative Assignment sheet
Sample Student Essays: Personal Literacy Narratives
‘Remembering an Event: Guide to Writing,” Axelrod and Cooper 30-49.
Quickwrite 1: Writing with Details
QuickCheck Forum 2

**Theme 1 Discussion Forum Closes on Monday, April 18 at 9:00 am**
Drafting Personal Literacy Narratives

**Week 3 Highlights: Monday, April 18- Monday, April 25:**
Examples of Providing Feedback
Peer Review Group for Personal Literacy Narratives
  - **Groups Open Wednesday, April 20, 9:00 am -Friday, April 22, 5:00 pm**
Revising Personal Literacy Narrative
Axelrod and Cooper Revision Exercises #1
Self-Reflection, p. 51 of *Axelrod and Cooper*
QuickCheck Forum 3

**Week 4 Highlights: Monday, April 25– Monday, May 2:**
***Personal Literacy Narrative due Monday, April 25 at 9:00 am PST***
PowerPoint on Problem/Solution Proposals
Reading Problem/Solution Proposals in 50 Essays:
  - King, “Letter from a Birmingham Jail” (220-237)
  - Swift, “A Modest Proposal” (408-416)
Theme 2 Discussion Forum: ‘Public Literacies: Working with Arguments to Propose Change’
Quickwrite 2: “Let Teenagers Try Adulthood”
Read Problem/Solution Proposal Assignment Sheet
Readings on Arguments in *Axelrod and Cooper* and *Easy Writer*
QuickCheck Forum 4
**Theme 2 Discussion Forum closes Monday, May 2 at 9:00 am.**

**Week 5 Highlights: Monday, May 2- Monday, May 9:**
Discussion Forum Analysis Exercise
Brainstorming and Speculation Exercises for Problem/Solution Proposals
Goal-Setting and Grammar Checklist for Problem/Solution Proposals
Draft Problem/Solution Proposals
QuickCheck Forum 5
Finish Drafting Problem/Solution Proposals as needed

**Week 6 Highlights: Monday, May 9- Monday, May 16:**
Peer Review Groups for Problem/Solution Proposals
  - **Groups Open Monday, May 9, 9:00 am –Wednesday, May 16, 5:00 pm**
Self-Reflection, p. 243 of *Axelrod and Cooper.*
Revise Problem/Solution Proposals
Complete Mid-Point Assessment
Axelrod and Cooper Revision Exercises #2
QuickCheck Forum 6
Finalize drafts of Problem/Solution Proposals as needed

**Week 7 Highlights: Monday, May 16 – Monday, May 23:**
***Problem/Solution Proposals due Monday, May 16 at 9:00 am PST***
Instructor Notes on Analysis & Evaluation
Reading Analyses of Media and Culture:
  - Ewen, “Hard Bodies” (pdf in Week 7 folder)
  - Craig, “Men’s Men and Women’s Women” (pdf in Week 7 folder)
Discussion Forum for Theme 3: Academic Literacies I: Writing about Media and Culture
Notes on Working with Images
Quickwrite 3: Image Analysis
Watch digital stories at www.storycenter.org
Read Digital Story Evaluation Assignment & select digital story to evaluate
QuickCheck Forum 7
**Discussion Forum 3 closes Monday, May 23 at 5:00 pm**

**Week 8 Highlights: Monday, May 23 – Tuesday, May 31:**
Readings on “Evaluations” in Axelrod and Cooper
Sample Student Evaluation: “Red, White, and Everywhere”
Quickwrite 4: An Assessment of “Red, White, and Everywhere”
Complete Goal Setting and Update Grammar Checklist for Digital Story Evaluation
Drafting Digital Story
Peer Review Groups for Digital Story Evaluations

**Groups Open Wednesday, May 25, 9:00 am – Friday, May 27, 5:00 pm**
QuickCheck Forum 8
Axelrod and Cooper Revision Exercises #3
Revise Digital Story Evaluation

**Memorial Day Holiday: Monday, May 30***

**Week 9 Highlights: Tuesday, May 31 - Monday, June 6:**
**Memorial Day Holiday: Monday, May 30***
*** Digital Story Evaluation due Tuesday, May 31 at 9:00 am PST***
Read Essays about Identity in 50 Essays:
Hurston, “How it Feels to Be Colored Me” (206-210)
Orwell, “Shooting an Elephant” (302-309)
Kingston, “No Name Woman” (238-250)
Instructor Notes on Synthesis
Discussion Forum for Theme 4: Academic Literacies II: Writing Critically about Identity
Read Synthesis Paper Assignment
Brainstorming, Notetaking and Organizing Synthesis Paper drafts
Complete Style Exercises at Exercise Central
‘Using Sources’ in Axelrod and Cooper and Easy Writer
QuickCheck Forum 9
**Discussion Forum for Theme 4 closes, Monday, June 6 at 5:00 pm**

**Week 10 Highlights: Monday, June 6 – Tuesday, June 14**
Documentation & Quote Integration Exercises at Exercise Central
Quickwrite 5: Practicing Synthesis
Write Synthesis Paper Drafts
Goal Setting and Grammar Checklist for Synthesis Papers
Peer Review for Synthesis Papers

**Groups open Wednesday, June 8, 9:00 am – Friday, June 10, 5:00 pm.**
Revise Synthesis Papers
Axelrod and Cooper Revision Exercises #4
Complete Self-Reflection Provided in ‘Week 11’ folder
Final Survey
QuickCheck Forum 10
Online Course Evaluation
Submit Final Draft of Synthesis Paper due Tuesday, June 14 at 9:00 am PST***
Chapter 9: Teaching English in an Integrated Studies Program

Integrated Studies (often interchangeably called “Coordinated Studies”) is a large, popular program on our campus where two instructors from two different disciplines develop and teach a course that integrates the two disciplines. We have roughly five coordinated studies programs (CSPs) per quarter (fewer in the summer), and many include either ENG 101, ENG 102, or at times (though not preferable) both ENG 101 and 102. Because students generally have several courses to choose from for enrollment, some of the students in a program will be enrolled in the English course while others may not, though all will do the same writing assignments. A coordinated studies program is significantly different from a stand-alone course, so it’s important to be aware of how the instruction of writing will change (and what some of the benefits and drawbacks are) when you are the English teacher in a CSP.

Resources for Teaching in an Integrated Studies Program

English Faculty who regularly teach Coordinated Studies courses: Terri Chung, Diana Ma, JC Clapp, Jane Harradine, and Laura McCracken

Integrated Studies Information, Applications, Policies, and Schedules for Faculty: http://webshares.northseattle.edu/IS/

Benefits of Coordinated Studies

- The CSP’s theme and content allow students to use writing as a learning tool, to explore the theme through writing. Therefore, writing is not just done for the sake of writing.
- Papers become a primary way to assess students’ understanding of texts and ideas (this is especially helpful because the reading load in a CSP is quite heavy).
- Students reflect on and connect ideas through writing short seminar papers. Seminar papers are assigned frequently in nearly all CSPs.
- Better student-to-teacher ratio gives students more extensive feedback (a typical 10-credit CSP course has 2 instructors and no more than 44 students).
- The CSP’s theme provides more natural and creative writing assignments.
- Students are exposed to a multi-disciplinary approach to writing.
Drawbacks of Coordinated Studies

- Due to heavy reading, seminars, and exploration of the theme, there is often not enough time for instruction of writing skills.
- Weak students (basic and/or ESL writers) suffer without direct instruction in the process and forms of writing.
- Non-composition instructors may evaluate students' writing (this may or may not be a problem).
- Students may not have a clear sense of how their writing will be assessed (using rubrics, evaluation criteria, etc.)

Suggestions for Coordinated Studies

- Have students do an in-class writing sample at the beginning and end of the term; use this as an assessment tool.
- Organize a workshop for all instructors in CS programs to discuss writing pedagogy (teaching the writing process, how to write writing assignments, developing rubrics and evaluation criteria, etc.).
- Encourage the faculty team to meet before the course begins to discuss how they plan to approach the teaching and evaluation of writing.
- Encourage the faculty team to norm writing assignments throughout the term.
- Meet with your faculty teaching partner early on to discuss your approach to teaching writing. Make sure there is understanding among the team as to what will be taught, how much time will be spent on writing, etc.
- Throughout the quarter, meet with your faculty teaching partner regularly to discuss how the course is going, norm essays (especially if both or all instructors are grading them), and reflect on your teaching practices.
- Talk to other faculty members who have taught writing in a CSP. Get ideas from them.
- Be aware of the differences you will experience while teaching in a CSP as opposed to a stand-alone course.
- Participate in workshops, meetings, and other campus activities designed to further the discussion of teaching writing in coordinated studies.
Chapter 10: Sample Graded ENGL 101 Essays with Comments

The English faculty met and read many student essays to arrive at the samples presented here. All of these essays were written by students in English 101 in response to the Analytical Interpretation of a Text assignment (which can be found in the chapter here on English 101). Comments are provided following each sample explaining why the paper earned the grade that it did. There is a sample 4.0, 3.0, 2.0, 1.0, and 0.0 paper here for use in your classroom. Of course, these are approximate grades, but they should give you an idea of the kind of writing you can expect from students at each grade level. The sample grading rubric for English 101 (in Chapter 4 of this manual) was used to assess these samples.
Sample 4.0 Essay

Wal-Mart: Machiavellian Powerhouse

When Machiavelli set out to write about power and the qualities of a successful ruler he never imagined that business could and would possess those qualities. However, it is important to look at corporations in the eyes of modern law. Current law views a corporation as a separate legal entity, entitled to the same status as a person, and as such, a corporation can amass wealth and power equal to or exceeding most people. Machiavelli would have understood this last ability perfectly.

Wal-Mart is a perfect study of Machiavellian principles for a variety of reasons. First of which is that Wal-Mart has become the largest, most powerful retailer in the world; with this status they have single handedly changed economic structure, manufacturing practices, and how America and the world shop. Third-world countries send diplomats to the corporate headquarters just as they would to a sovereign nation¹. Wal-Mart has succeeded in this by understanding and employing Machiavelli’s doctrines brilliantly.

Let’s look at Machiavelli’s first doctrine in The Qualities of the Prince “on generosity and miserliness” (267). “…if he is wise, not worry about being called a miser; for with time he will come to be considered more generous…his income is sufficient, he can defend himself from anyone who makes war against him…”(267). Machiavelli is arguing that true generosity leads to the destruction of a Prince and because of that, no prince can afford to be truly generous. Wal-Mart understands Machiavelli’s point. They know that true generosity, be it with its employees, customers or vendors, would have made it impossible to grow to be the biggest retailer in the world, but also would have
left it without a means to control vendors and wage war against other retailers. In fact Wal-Mart is well-known for its miserliness. Wal-Mart’s miserliness has not only improved their bottom line, but many economists claim that it has helped hold down inflation here in the United States.

Wal-Mart’s marketing and advertising team has waged an all-out war of their own to create the public’s perception that Wal-Mart is generous, because they offer low prices and bring jobs to depressed communities. Wal-Mart knows that appearing generous is good for business, but actually being so, is bad for business.

Machiavelli goes on to say, “a prince either spends his own money and that of his subjects or that of others; in the first case he must be economical; in the second he must not restrain any part of his generosity”(268). He knows that the coffers of a prince are not endless, and that a ruler can get into a great deal of trouble if these coffers are not managed properly. This idea is one that is very well understood in all business sectors, but nowhere more than at Wal-Mart. Why spend Wal-Mart cash or that of investors, when you can spend the cash of the government and your vendors? Wal-Mart has been very successful at getting local governments to put up money to move a Wal-Mart store to their communities, and by keeping wages and benefits low amongst its workers, Wal-Mart doesn’t spend much of its own money on what is typically the biggest expense for most companies. Vendors also get the short end of the stick with Wal-Mart. They are told exactly what Wal-Mart is willing to pay. There are no negotiations or vendor input. This forces vendors to move factories overseas to be able to produce for the prices Wal-Mart is willing to pay.

Machiavelli’s next principle is “cruelty or mercy.” Machiavelli says that it is safer and better for a prince to be feared and thought cruel (268).
And men are less hesitant about harming someone who makes himself loved than one who makes himself feared because love is held together by a chain of obligation which, since men are a sorry lot, is broken on every occasion in which their own self-interest is concerned; but fear is held together by dread of punishment which will never abandon you. (268-269).

Wal-Mart understands this all too well. Men have always worried about their own security and well-being. If you can hold the loss of those things over them, i.e. the punishment to which Machiavelli refers, then you will have loyalty out of fear. In Wal-Mart’s case, fear is what has kept their employees from unionizing to get better benefits and wages. Fear is what makes vendors cave and move their operations overseas. Fear is what makes community leaders concede to Wal-Mart’s demands in order to get or to keep a store. But as Machiavelli suggests, there is a fine line a prince must walk between ruling with fear to obtain his goals and then turning that fear to hatred (269).

Wal-Mart is walking that fine line every day. As long as the majority of customers, vendors, and employees don’t cross over to hatred, Wal-Mart will continue to be hugely successful. Once the line is crossed, following Machiavelli’s logic, it will be the beginning of the end for Wal-Mart just as it was for the Roman Empire.

This moves us to Machiavelli’s third principle: “how a prince should keep his word.” Machiavelli doesn’t really think a prince should keep his word, but give the appearance that he does (271). This is an important distinction and may be the first time “spin” has been mentioned in literature. While spin is mostly thought of in political terms, it is employed by corporations every day to help uphold their corporate images. Wal-Mart uses spin wonderfully. They had a huge advertising campaign in the mid-
1990’s, saying they supported American companies by selling *mostly* American-made goods. They hammered this image into the brains of the public so well, that when just a few years after that campaign they started selling mostly foreign-made goods, the public didn’t see, or care, that Wal-Mart had broken the promise of supporting American-made goods.

In Machiavellian terms, Wal-Mart learned the way of the fox (272). Machiavelli further emphasizes this point by saying:

> He should appear, upon seeing and hearing him, to be all mercy, all faithfulness, all integrity, all kindness, all religion . . . Everyone sees what you seem to be, few perceive what you are, and those few do not dare to contradict the opinion of the many who have the majesty of the state to defend them; and in the actions of all men, and especially princes, where there is no impartial arbiter, one must consider the final result. (273)

The point Machiavelli is making here is that you just need to *appear* to be of the qualities people desire, and the majority will believe you *are* those qualities. Wal-Mart has banked on this point. When the general public is asked what Wal-Mart is about, the overwhelming majority says that Wal-Mart is about saving people money, giving people opportunities, and building up communities, even though there are hundreds of examples to contradict those perceptions. Machiavelli was right: people will believe what you want them to.

The last principle that Machiavelli talks about is “avoiding being despised and hated” (273). Machiavelli says that as long as a prince avoids depriving people of their property or their honor, that most people will be happy to let the prince be, and the few that aren’t, are easily dealt with (274). The other thing that can lead to a prince being despised is being perceived as any of the following: changeable, frivolous, effeminate,
cowardly, or irresolute. He must instead strive to be viewed as the opposite qualities. If successful in these two things, a prince has little to fear (274). Machiavelli is right on the mark with this point. Throughout history there have been leaders who were loved and admired during their time because they appeared not to have the above-mentioned qualities; only with the passage of time and history have their true natures been uncovered. It remains to be seen how history will view Wal-Mart.

Wal-Mart has had fifty years to perfect Machiavelli’s principles and they have obtained extreme success with them. They have accomplished this by being extremely well-organized, efficient, and ambitious. This is summed up by Machiavelli’s final sentence: “And well-organized states and wise princes have, with great diligence, taken care not to anger the nobles and to satisfy the common people and keep them contented; for this is one of the most important concerns that a prince has.” (276).

Wal-Mart could not have risen to the stature they enjoy today without a thorough understanding of Machiavelli and his interpretation of real power. Wal-Mart is constantly looking forward, to expand their power and reach, with a seemingly untouchable status. While Wal-Mart has mastered the principles, I don’t think they have contemplated the underlying meaning of the text. If Machiavelli teaches us anything, it is this: Nobody stays on top forever, and you can’t be all things to all people. Wal-Mart is ripe for the fall; the question is, when and how far?

¹The information about Wal-Mart can be found in various sources; however, the Pulitzer Prize winning article by Goldman, Abigail and Cleeland, Nancy. "An Empire Built on Bargains Remakes the Working World." Los Cannvases Times, 23 November 2003. is an excellent starting point.
²The Roman Empire fell for a number of reasons, one of which was the lack of understanding of the citizens of its vast Empire, who realized, after a time, that Rome was a long way away and out of touch. What had once been fear turned to hatred, then rebellion.

Comments from Faculty about why this is a 4.0 paper
We think that 4.0 in a college writing course should be for writing that **exceeds** normal expectations. We think that 4.0 college writing needs to display some originality, some illuminating insight, or at least an especially able fulfillment of the possibilities of the assignment. In addition, the paper shows control of all the other elements expected of an excellent essay. An excellent summary is not enough for an A paper. We think students should be advised of this and rubrics should reflect this. That is, there should be a category of **originality** or **excellence** or the Wow factor. This essay is a definite 4.0 by this standard of originality.
Sample 3.0 Essay

Shapes of Identity

The essays “Notes of a Native Son” by James Baldwin and “How it Feels to be Colored by Me” by Zora Neale Hurston describe how their responses toward racism shape their identity. Each writer has received racist attitudes toward them in their lives. Hurston responds with an immediate eagerness to overcome racism. Meanwhile, Baldwin initially responds towards the racism with anger and hatred by eventually accepts it.

The first response Hurston has for racism is simply that it doesn’t exist. “I remember the very day that I became colored” (157). Here we can see that in her opinion she is not colored until a certain time in her life. She is not black, but she “became colored” black.

Hurston’s perspective is influenced by where and how lived her childhood in Eatonville, Florida, “the little Negro town” (157). In Eatonville, there are only black people and only a streak of white as passers by. Here, Hurston was known as Zora. If black adults avoided the chances to see or meet white people, Zora soughted out the chances to. Hurston tells her experiences with whites as she was Zora of Eatonville, “I . . . spoke to them . . . I’d wave at them . . . They liked to hear me . . . sing . . . dance . . . and gave me generously of their small silver” (157). She was not intimidated by racism in her small town. Racism simply didn’t exist for Zora. But then the condition of Hurston’s life as Zora changed, and she became colored. “changes came . . . when I was thirteen . . . I left Eatonville as Zora. When I disembarked . . . at Jacksonville . . . I
was now a little colored girl . . . in my heart as well as in the mirror, I became a fast brown” (158).

But the little Zora still exists inside Hurston. “I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a low-down dirty deal and whose feelings are all hurt about it” (158). Hurston doesn’t respond to racism with anger or hatred. She denies that racism and her being colored has changed her into someone different than the Zora was.

Hurston isn’t letting racism shape her identity into someone bitter, but she uses racism to shape her into someone strong, optimistic, and full of life. She uses racism as a tool to push her to be the best. She sees the world and racism as an “oyster” (158) and she is sharpening her “oyster knife”.

Aside from an “oyster,” Hurston sees racism in the society as something that she must face and win against. It is not something dreadful, something to be resented, or to be avoided. According to these opinions, Hurston describes the history racism uniquely as a race:

The terrible struggle that made me an American out of a potential slave said “On the line!” The Reconstruction said “Get Set!”; and the generation before said “Go!”. I am off to a flying start and I must not halt in the stretch to look behind and weep. (156)

Hurston was not trying to ignore racism completely. She recognizes it as a challenge and tries to defeat it.

Her acceptance of her blackness and how she treats it with optimism shapes her identity into someone who is equal with whites. This can be seen from her story about jazz music and her white friend. When she hears the jazz orchestra, she feels wild inside herself. She compares the music to an animal in the wilderness:
This orchestra grows rambunctious, rears on its hind legs and attacks the
tonal veil with primitive fury, rending it, clawing it until it breaks through to
the jungle beyond. I follow those heathen . . . exultingly. I dance wildly
inside myself . . . yell within . . . whoop . . . shake my assegai . . . hurl it
ture to the mark yeeeoooww! I am in the jungle and living in the jungle
way. (159)

While she sees her white friend, he doesn't even budge from his seat. He is as plain
and white as his color and she is as elaborate and colored as her skin. Here she feels a
differences that makes her own something that those “superior” whites don’t. She can
feel the music while they can’t.

Hurston also compares the differences of skin color to bags with various colors
with miscellaneous things, priceless and worthless, inside (160). Inside every human
there are things that make them unique to each other. They have superiorities and
inferiorities toward each other. All of this and the events of racism in her life changes,
shapes, molds, and creates Hurston’s identity as a strong, optimistic, and full-of-life
woman who won’t surrender to racism.

In the “Notes of a Native Son” the first response Baldwin has to racism is the
same with Hurston’s, racism doesn’t exist. When he writes about his experiences about
racism in New Jersey, he states, “I knew . . . of course . . . about how southerners treat
Negroes . . . but it had never entered my mind that anyone . . . expect me to behave
that way” (166). Here he indicates that he only knew about racism, but doesn’t realize
that he is part of it.

Baldwin realizes that he is part of the whites’ racism when he is at New Jersey,
whether he is at a restaurant, at work, even at the streets. He is angry at them but even
more at racism itself. The anger in his heart slowly turns into hatred. He describes the hatred that slowly consumes him as a dread, chronic disease. “Once this disease is contracted, one can never be really carefree . . . from the fever . . . There is not any negro . . . who does not have this rage . . . as for me, this fever has recurred in me . . . until the day I die” (167-168). The comparison shows how Baldwin’s hatred to racism change him slowly, year after year, to a man full of rage towards whites and their racism.

But, after changing Baldwin’s identity to someone full of bitterness, the racism uses its power again to create another identity. Baldwin’s former identity is going to be altered by the consequences of the hatred toward racism that he keeps in his heart. In his last day in New Jersey, Baldwin very nearly kills a white woman. He himself is nearly killed by the white people. He realizes this as his own mistake. He is too blind to see behind his hatred. He writes in his essay regarding these events, “I saw nothing very clearly but I did see this: that my life, my real life, was in danger, and not from anything other people might do but from the hatred I carried in my own heart” (170). Here, Baldwin starts to contemplate more about his life, his hatred, and what it brings to him. He begins to doubt whether his hatred brings something good to him, to others.

The riot that happens in Harlem strengthens his doubt. When he realizes that the riot is “the ghetto's chronic need” (180), he also finds himself thinking that, “None of this was doing anybody any good” (180). In here, Baldwin sees that the hatred toward whites and racism, which takes shape in the riot, is doing anything but for the better or good of black and white people. We can see that racism starts molding Baldwin’s identity again. It shapes Baldwin’s identity through the riot, through letting him see what will the outcome of his hatred.
Finally his identity is being born once again through his father’s death. Baldwin realizes that his father, who has influenced him so much regarding the hatred to whites and racism, has led a miserable life because of the hatred to whites and their racism. His children were never happy with him, his friends avoided him, and he was consumed by madness. Baldwin knows that this is his fate if he keeps his hatred inside him. He knows that he has to let go of it, and embrace new things that mattered more, “The dead man mattered, the new life mattered; blackness and whiteness did not matter . . . they . . . acquiesce in one’s own destruction. Hatred . . . never failed to destroy the man who hates and this was an immutable law” (180). By realizing this, Baldwin’s identity changes, shapes, molds, and creates itself once again. Baldwin becomes someone similar to Hurston, he refuses to yield to the injustice of racism, even though he accepts that racism is a part of him and he is part of it.

From all of the events in their lives, Hurston and Baldwin create their responses to racism. These responses shape, mold, change, and finally create their identities. At first, from both Hurston and Baldwin, their response to racism is that it doesn’t exist. Along with time, when they finally realize that it does exist, they create other responses. Hurston immediately responds to racism with optimism and eagerness to overcome racism, to defeat it, to win her “race” (158) against it. These responses of hers create her identity as someone strong, optimistic, and full of life. Meanwhile, Baldwin goes through two responses which create one identity, change it, and finally create another identity. At first, Baldwin responds with hatred and anger toward racism. This kind of response shapes his identity into someone full of anger, hatred, and violence. Later, when he realizes that racism doesn’t bring anything good for him or for others, he responds differently to racism. He accepts is, but still refuses to surrender to the
injustice of racism. He becomes similar to Hurston in that he also try to defeat racism.

Maybe this is how we are all supposed to create our identity, through responding to racism and our differences. The “Great Stuffer of Bags” (Hurston 160) wants us to accept our “small things priceless and worthless” to know who we really are. But, we also must not alter the consequences of differences that we are now aware of. We must not surrender to the unfairness of differences because it prevents the “equal power” (Baldwin 182) that allow us to be our identity and allow us to respond to our differences from equal positions. What we do with the things inside our “bags” makes who we are. If we deny what is inside our “bags” we deny who we are and what we could be. If we accept what is inside our bags we accept who we are, we find who we are. Every different response creates different identities. Maybe all of this is how “the Great Stuffer of Bags” wants us to create our identity, as Hurston says, “who knows”?

**Comments from Faculty about why this is a 3.0 paper**

This essay is reasonably well focused, clear, and developed, but it lacks the tight structure, higher-level analysis, and cohesion of an A (4.0) essay. It tends to have some gaps in logic, some unsupported assertions, and a lack of full synthesis that leads to a strong thesis.

**Sample 2.0 Essay**

**On Shooting an Elephant**

Shooting an elephant is about how Orwell was conflicted in his views over the British Empire. He is constantly going back and forth on his views of it being bad. At the heart of it he knows it is bad, but because of the natives, and the job he has to do, he feels sometimes like they are the enemy.
He starts out the essay by talking about how much he was hated by the Burmans. They would trip him in games laugh and jeer at him. The problem is stated in the next paragraph. He really does agree with the Burmans, but he is part of the government they are trying to overthrow. To him this is frustrating because he wants to support them, but all he gets is hate from them. He is an enemy to them and so they don’t give him any chance to show that he is really a friend. Later in the second paragraph he says how all they do is make his life miserable, and he would be perfectly happy to bayonet a few of them. He says that it is normal in the imperial system for many people to feel like this, but he still can’t get over it.

The main conflict of his story about shooting an elephant is very similar. He doesn’t want to shoot the elephant, but for various reasons is forced to. The animal was useful and he would probably be in trouble if he shot it, but there were all these Burmans standing waiting for him to shoot it. Because he had a rifle suddenly he had become interesting to them for a second, if he killed the elephant they would all have plenty of food for a while. He thought the elephant was now perfectly safe, but he still had to kill it because otherwise the crowd would laugh at him. And this was one of his problems. He was expected to act a certain way, like the British masters are supposed to act and so the native people forced him to act that way. He just didn’t want to be laughed at because that seemed like all they did to him and he just wanted to not be the enemy for once. That was all the Burmans ever seemed to do, laugh at him.

Orwell knew afterwards it would be a big controversy over whether he ought to have killed the elephant because elephants are very valuable there. But he shot it anyway, because he had no other choice. Afterward he was sorry that he had, but it was like his conflict over imperialism. He wanted to not kill the elephant but he had to
play his part, and he also wanted to support the natives in getting rid of the British tyranny, but he couldn’t because he had to play that part.

Afterwards he was glad that the elephant had killed someone, the British thought it was a waste to shoot an elephant for killing a Burman. And the owner wanted his elephant. But he was in the right to kill the elephant even if he didn’t have to. He hadn’t done it because it killed anyone, or because it might again. He did it not to look stupid in front of a whole bunch of native Burmans who expected him to do what he did. He was the big European master, but they controlled him. Orwell wanted to support them but in the end because the natives expected him to be a certain way, he had to be that way.

This essay is important in two ways. Firstly it is an essay against the imperialist system. Orwell is forced to do things that he knows are unpopular and even hated because he is part of the system. He is not only saying the imperial system is bad, but also dictatorships in general, where people have few rights. He mentions that though the British Empire was bad enough, newer systems are even worse. Today you can see many governments that made British colonies look like paradises. You could even see them back then, and all of them are bad. The point of this essay is that you cannot have a good system when you are stepping on people; all it does is breed mutual hate.

The second reason this essay is important is what it says about the Burmans. Not about them in particular but about everyone in their situation. It is something mostly not noticed, but they are part of the problem that they are in. By constantly hindering the British they were not making their lot much better, but making the British angrier with them. The point here is that though they may be right to hate the British for their rules, they are not helping by hating the British. The best thing for them to do would be to something more like Ghandi did. By not just flinging hate at the British, but showing that
they dislike what the British are doing all the people who sympathize with them would flock to their side. This is one of the lessons I think Orwell sort of implies.

**Comments from Faculty about why this is a 2.0 paper**

The average 2.0 essay reveals a few key areas for improvement: (1) more definiteness, focus/specificity, and original thought in thesis statements, (2) more unity and coherence in body paragraphs, and (3) more recognizable organization and structure. Students often show non-committal overly general/vague or relatively uninteresting thesis statements; the essay appears frequently to be more an extended summary than an analysis, omitting the thinking beneath the surface of the text. Paragraphs tend to be “scattered” and lack a clear, definitive topic sentence or point. And thesis statements (or pieces/starting points of thesis statements) often appear mid-essay or at the end.
Content and Crippled: Through the Eyes of Nancy Mairs in “On Being a Cripple”

When I think of words to describe someone with challenges or disabilities, most often the two words that are common among people to use is disabled or handicapped; however; Nancy Mairs has become complacent with the word “crippled” for “I want them to see me as a tough customer…who can face the brutal truth of her existence squarely” (232). Often we do not consider a person with disabilities to be “crippled” because the word may be perceived as a discouraging word, but for Mairs “crippled” is a legitimate word to describe her disability. In Nancy Mairs “On Being a Cripple,” she becomes a spectator of her own life (on being a cripple) but remains content. Mairs ambitions for her readers is to take advantage of life and to be satisfied with what we have. Live life with significance rather than insignificance.

After reading “On Being a Cripple,” I immediately focused on how Mairs’ family allowed themselves to see past her cripple ness. Her being crippled did not affect the way they lived their lives by loving each other any less. At one point Mairs struggles while opening a can which resulted in tomato sauce splattering everywhere. “I’m so sick of being crippled!” Anne glanced at me over the top of her book. “There now,” she said, “do you feel better?” “Yes,” I said, “yes, I do.” She went on back to he reading. I felt better. That’s about all the attention my scurvine ss ever gets” (238). Upon reading the quote, it made me stop and realize that if Mairs’ family felt sorry for her, it would then allow Mairs to feel sorry for herself. I realized that her outbursts of infuriation was impotent and neglected.

Further on in the essay, Mairs compares the lives of two women with multiple sclerosis and she committed herself to being the woman who chose to be crippled, yet
do so much with the life she still lived. “My life is a lesson in losses. I learn one at a
time” (242). Mairs has given herself the opportunity to live her life with MS, along with
its symptoms, but to not let anything that life has to offer pass you by. “Are there worse
things that dying? I think that there may be” (240). Death could be around the corner;
yet she remains courageous.

Considering the obstacles that are associated with being a cripple, Mairs had
been an exceptional representation of a leading woman on how to make every moment
count and experience life to the fullest. “It has opened and enriched my life enormously,
this sense that my frailty and need must be mirrored in others…” (243). She has not
allowed herself to fall apart and become a victim of life. She makes me feel that each
moment should be highly value. each moment has its own significance.

Mairs had opened my eyes to perceive life as something worth living and holding
onto like the love for a loved one. As Mairs examines her life on “On Being a Cripple,”
she says, “If I could make a cosmic deal, who would I put in my place? What in my life
would I give up in exchange for sound limbs and a thrilling rush of energy? No one.
Nothing. I might as well do the job myself. Now that I’m getting the hang of it” (243).
Mairs takes on what life has offered her as a gift of purpose, and by her example she
guides her readers into a new door of life and contentment.
Comments from Faculty about why this is a 1.0 paper

The introduction needs to be connected to the thesis and the thesis needs to be clearer earlier in the essay. This means that much of the essay does not support the thesis in a focused way. Quotations don’t support the points as well as they should. The spirit of the essay is caught, but this analysis over generalizes the meaning. The reading is a bit simplistic.
Sample 0.0 Essay

Brent Staples “Just Walk on By: Black Men and Public Space”

Brent Staples’s “Just Walk on By: Black Men and Public Space” is an essay about a young man who’s struggling in a racist world. He is faced with many different situations Caucasions would never have to deal with. The central purpose of this piece by Staples is to show how he was seen as a threat because he was a black man.

Staples describes his young self as “a broad six feet two inches with a beard and billowing hair, both hands shoved into the pockets of a bulk military jacket” (pg. 362). He writes this essay as a personal reflection from the first time he was noticed as a threat; he was only twenty-two. One evening in Chicago, Staples was walking down the sidewalk and a woman was walking ahead of him. She nervously glanced over her shoulder a couple of times and then “she picked up her pace and was soon running in earnest” (pg. 362). Another time he was at work as a journalist, also in Chicago, while he was rushing to his office to turn in a deadline story he was mistaken for a burglar, “The office manager called security and with an ad hoc posse, pursued me through the labyrinth halls, nearly to my editor’s door. I had no way of proving who I was. I could only move briskly toward the company of someone who knew me” (pg. 364).

The awareness that first started when Staples was twenty-two followed him the rest of his life. Events which reinforced the public view that he was a threat continued. Things happened not just in Chicago and not just occasionally but frequently. On the streets of Brooklyn “I often see women who the worst from me” (pg. 363). The awareness of his ability “to alter public space in ugly ways” (pg. 362), coming at a rather late age of 22. He attributed to his perhaps unconscious decision to “remain a shadow”
(pg. 364) to hide and to avoid the public eye. He refined his attempts to hide” I now take precautions to make myself less threatening” (pg. 365). One of his precautionary strategies is to “Whistle melodies from Beethoven and Vivaldi” (pg. 365). He writes matter of fact “I learned to smother the rage I felt at so often being taken for a criminal (pg. 365).

I found Brent Staple’s “Just Walk on By: Black Men and Public Space” to be very moving. I can relate to some of the emotions he was feeling and the way people treated him. I would like to read more of his writings.

**Comments from Faculty about why this is a 0.0 paper**

There are few problems with the English grammar, structure, and even coherence and unity in this paper. The problem is that it is just a narrative summary; there is no analysis. There is too much quotation, the piece is way too short (less than one page), and the documentation is wrong. This needs to be sent back to the student to do the assignment!
Chapter 11: Additional Course Outlines

The NSC English Department offers literature, film, and technical writing courses in addition to our developmental and composition offerings. The course outlines below are for some of our regularly offered and popular options. If you are asked to teach one of these courses, please check with the English Department Coordinator for assistance in obtaining sample syllabi and assignments.
**English 151: Creative Writing**

Course Outline

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<th>Humanities</th>
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**Degree/Certificate Requirement:** No

**Name of Degree/Certificate:**

**Distribution Requirement for AA/AS:**

**Transfer Status to 4-year institution:** Yes

**If yes, please describe:**

Transfers as elective to 4-year colleges; may satisfy a requirement for BFA in Writing

**Course length:** One Quarter  
**Class Size:** 28

**Course Contact Hours:** 55

- Lecture:  
- Lab:  
- Clinical:  
- Other:

**Prerequisite:** Yes

**If yes, please describe:**

Completion of English 101 or permission of instructor

**Required Placement Tests:** No

**If yes, please describe:**

**Comments:**

“C” (Communications) course Designation

**Course Description:**

Reading and writing fiction, poetry and drama with focus on development of character and voice, and emphasis on effective elements and techniques.

<table>
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<th>NSC Essential Learning Outcomes:</th>
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<tr>
<td><strong>Knowledge:</strong></td>
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<tr>
<td>- Facts, theories, perspectives and methodologies within and across disciplines [FTPM]</td>
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<tr>
<td><strong>Intellectual and Practical Skills, including:</strong></td>
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<tr>
<td>- Critical Thinking and Problem-Solving [CTPS]</td>
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Course Outcomes/Learning Objectives:
1. To practice the strategies and techniques of one or more literary forms. [FTPM]
2. To have students read and respond to each other’s work in workshop and small group formats. [CGTW, CSE]
3. To help students understand the various forms and good examples of creative writing. [FTPM, CTPS]
4. To help students experience, explore, and expand their own creative processes. [CSE]
5. To have students produce a body of work by writing and revising on a regular basis. [CTPS, CSE]
6. To help students become aware of ways to go about submitting their work for possible publication in literary magazines.
7. To help students effectively-present their work aloud or in other formats. [CSE]
8. To help students understand artistic expression as essential to appreciate the fullness of the human condition. [LLPW]

Topical Outline and/or Major Divisions:
Writing, reading, and discussing appropriate strategies and techniques of the crafts of selected literary forms at the discretion of the instructor.

Methods of Assessment/Evaluation:
1. Regular attendance and participation.
2. Timely completion of reading and writing (from draft to revision to final copy and writer’s reflection on process).
   Evaluation Method:
   Specific methods and criteria developed by individual instructor.

Required Text(s) and/or Materials:
Texts as deemed appropriate by the instructor

Outline Developed by: English Faculty Date: March 26, 1994

Outline Revised by: Tenenbaum, Gertler, Green Date: October 21, 2005

Outline Revised by: Heinlein, Ma, Tenenbaum Date: March 17, 2011
**English 111: Introduction to Literature**

**Course Outline**

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**Degree/Certificate Requirement:** No

**Name of Degree/Certificate Requirement:**

**Distribution Requirement for AAS:** No

**Transfer Status to 4-year institution:** Yes

**If yes, please describe:**
To UW as ENG 200.

**Course length:** ONE QUARTER

**Class Size:** 35

**Course Contact Hours:** 55

- **Lecture:** 55
- **Lab:**
- **Clinical:**
- **Other:**

**Prerequisite:** Yes **If yes, please describe:**
101 placement; W course instructors may have 101 completion requirement.

Class size: 25 as W course.

**Required Placement Tests:** No **If yes, please describe:**

**Course Description:**
Study and analysis of fiction, poetry, and drama, with an emphasis on understanding the art and techniques of each genre.

**NSC Essential Learning Outcomes:**
This course meets the following campus-wide Essential Learning Outcomes:

- **Knowledge:**
  - Facts, theories, perspectives and methodologies within and across disciplines [FTPM]

- **Intellectual and Practical Skills, including:**
  - Critical Thinking and Problem-Solving [CTPS]
  - Communication and Self-Expression [CSE]

- **Integrative and Applied Learning, including:**
  - Synthesis and application of knowledge, skills and responsibilities to new settings and problems [SYNTH]

**Course Outcomes/Learning Objectives:**
Upon successful completion of course, students will be able:
1. To read critically in order to analyze, discuss, evaluate and respond to texts. [FTPM]
To write in order to discover the meanings in the texts of others. [FTPM, CTPS, CSE]

To write in order to discover one’s own ideas in relation to the texts of others. [FTPM, CTPS, CSE]

To expand students’ understanding of, appreciation of, and confidence in reading literature of different genres. [FTPM]

To introduce students to elements and devices in literature, such as metaphor, irony, character, symbol, rhythm, ambiguity, patterns of juxtaposition, and so forth. [FTPM]

To develop students’ abilities to articulate what literature offers in understanding the world and their own lives more fully. [CSE, SYNT]

To develop students’ abilities to read more deeply, to articulate their analyses of literature, to support those interpretations through the literature itself, and to interpret the works more deeply as a whole. [FTPM, CTPS, CSE]

To introduce students to a range of critical approaches to literature. [FTPM]

The individual writers and their work to be read and discussed will depend on the instructor’s choice of texts. This course may be organized by theme, but the time spent on each genre will be divided over the quarter. Connections among the stories, poems, and plays will be explored as well. Instructors will choose the works for the course. Instructors are encouraged to include a live experience of at least one of the genres as part of the course.

Requirements will vary with the instructor; a variety of short writing assignments may include reading journals, quizzes, essay exams, and analytical papers, and creative works.

Timely completion of all reading, writing and discussion assignments.

Active participation in group work.

Grades will be assessed on consistency of effort, the quality of written assignments, participation in course activities, and progress reflected over the term.

Texts will include some combination of the following: an anthology of literature, individual plays, collections of poetry, collections of short stories, novels, and, possibly, a handbook to literature. We recommended text to use alongside any thematic selection of material is A Short Guide to Writing about Literature, Barnet and Cain.

Outline Developed by: English Department  Date: February 26, 1994

Revised by: English Department  Date: February 15, 2011
**English 230: Technical Writing**

Course Outline

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**Degree/Certificate Requirement:** Yes

**Name of Degree/Certificate:** Some AAS degrees

**Distribution Requirement for AA/AS:** Humanities

**Transfer Status to 4-year institution:** Yes

If yes, please describe:

As English course elective at all four-year universities

Course is required by the University of Washington's College of Engineering

**Course length:** One Quarter

**Class Size:** 28

**Course Contact Hours:** 33

  **Lecture:** 33

**Prerequisite:** Yes

If yes, please describe:

Successful completion of ENGL& 101: Composition I

**Required Placement Tests:** No

If yes, please describe:

**Comments:**

Course Description:

Presents formats and mechanics of writing demands in occupational areas related to engineering technologies. Emphasis on project types; layout and design; use of illustrations, schematics and mathematics; writing for specific audiences; research and documentation; resume writing.

**Course Goals:**

The goal of the course is to introduce the student to some of the standards for technical written communication. To clarify and simplify complexity is the over-riding goal.
NSC Essential Learning Outcomes (ELOs) Met by Course:
- Critical thinking and problem solving
- Communication and self-expression
- Technological proficiency

Course Outcomes/Learning Objectives:
1. To determine when and how to use different technical resources
2. To structure technical materials in a methodical and precise fashion
3. To determine a target audience and write for that readership
4. To determine effective layouts and methods of presentation appropriate to the technical objective
5. To produce clear technical communication by using clear syntax, vocabulary, grammar, punctuation and sentence structure

Topical Outline and/or Major Divisions:
I. What is Technical Writing? A brief history of primary technical writing characteristics
II. Overview of How to Design Projects
   A. Writing for a specific audience
   B. Determining goals of the communication (consideration of purpose)
   C. Format types
   D. Design and layout considerations
   E. Tone
   F. Style
   G. Use of graphics, illustrations, schematics, mathematics, and related details
   H. Editing
III. Overview of Research and Documentation
   A. Conducting research for technical purposes
   B. How to organize findings
   C. Producing deliverables from findings
IV. Specific Tasks and Projects (a selection to be determined by instructor)
   A. Resume Writing
   B. Creating, formatting, and evaluating a Request for Proposal (RFP)
   C. Letters, Emails, and Management Correspondence
   D. Reports (various types such as a Progress Report or a Risk Analysis)
   E. Creating a set of specific Instructions
   F. Writing a detailed schematic or physical description of a product
   G. Creating, formatting, and delivering a Presentation
   H. Creating a technical project in a group/team

Course Requirements (Expectations of Students)
Students are expected to demonstrate the ability to perform specific competencies listed under "Course Outcomes/Learning Objectives." In addition:
1. Students will perform all assigned writing, reading, and presenting tasks.
2. Students will participate in classroom activities.
3. Students will prepare final edited copies of projects that meet the appropriate technical formatting requirements.
Methods of Assessment/Evaluation:
Final grades are assigned according to grading standards published in the course syllabus. Final grades will be determined based on the quality of completion of the following:

1. At least 25 pages of graded/assessed technical projects/products. Assignments will be a selection of the following types of writing projects: Resume, Request for Proposal, Correspondence, Reports, Instructions, Schematic or Physical Description of a Product, Presentation.
2. Participation in various class activities, as directed by instructor.

Recommended Text(s) and/or Materials:
As determined by instructor.

Supplemental Text(s) and/or Materials:
As determined by instructor.

Outline Developed by: David Rigby  Date: June 1, 1991
Outline Revised by: JC Clapp  Date: March 2010
Humanities 110: Introduction to Film
Course Outline

Division: Humanities      Program/Dept: Humanities
Course Number: HUM 110      Credits: 5      Variable: No
Course Title: INTRODUCTION to FILM
Inst. Intent:      CIP: 240103
              Fee: No      Type: Amount:

Degree/Certificate Requirement:
Name of Degree/Certificate Requirement:
Distribution Requirement for AA/AS: Yes, VLPA
Transfer Status to 4-year institution: Yes
If yes, please describe:
C LIT 270
Course length: One quarter      Class Size: 35
Course Contact Hours: 55
    Lecture: 55      Lab:      Clinical:      Other: -
Prerequisite: No      If yes, please describe:
Required Placement Tests: Yes      If yes, please describe:
Placement into or completion of English 101.
Comments:

Course Description:
Examines American film making as an art form, a business, and a shaper of culture. Identifies film techniques and traditional stories. Students explore the role of movies in their own lives and the impact of film on America and the world.

Course Goals:
This course examines American film:
--to situate American film in a cultural and historical context in order to gain familiarity with and appreciation of the major American film movements
--to introduce an intellectual framework to study the contributions of a broad range of American directors, including ethnically and culturally diverse filmmakers from the early 20th century to the present
--to introduce film medium and the classics of American art form by teaching visual communication techniques such as editing, cinematography, mise-en-scene, lighting, and special effects.
--to teach students how to read, write, and analyze film critically
--to expose students to a broad range of American film genres, time periods, and styles

NSC Essential Learning Outcomes (ELO’s):
This course meets the following campus-wide Essential Learning Outcomes:
Knowledge:
- **Facts, theories, perspectives, and methodologies within and across disciplines** [FTPM]
Intellectual and Practical Skills, including:
- Communication and self-expression [CSE]
Personal and Social Responsibility, including:
- Intercultural knowledge and competence [ICC]

Course Outcomes/Learning Objectives:
- Explain how technological, economic, and industrial circumstances have influenced the American film. [FTPM, CSE]
- Explain the role of American film as an art form expressing and reflecting historical context. [CSE, ICC]
- Identify and evaluate American film movements and genres and their roles in producing and communicating meaning. [FTPM]
- Analyze film as a vehicle for uncovering and understanding America’s perception of itself. [CSE, ICC]
- Recognize and analyze key elements of the language of film at work in film texts. [CSE]

Topical Outline and/or Major Divisions:
Primary focus and topics:
- Introduction to cinematic filmmaking techniques and considerations (such as narrative structure, editing, cinematography, lighting, special effects, mise-en-scene, music/sound, acting styles)
- How to read a film and write critically and analytically about it
- Introduction to at least five major American film genres (such as western, gangster, drama, comedy, documentary, horror, animation, science fiction)

Secondary topics to be included in the context of the above focal points:
- Brief overview of American film history and the influence of economics
- Stereotype analysis in American film
- Investigation into the ways in which American films have (or have not) presented diverse voices
- Influence of American film on American and world culture

Course Requirements (Expectations of Students)
Students will be expected to demonstrate the ability to perform specific competencies listed under “Course Outcomes/Learning Objectives.”
- View in their entirety, analyze, and discuss at least ten films representing a broad range of American films, filmmakers, time periods, and film genres
- Read and apply relevant theoretical texts to their readings of course films
• Read/listen to lectures and apply key concepts to their readings of course films
• Various writing activities may include essays, exams, film reviews, study questions, reading quizzes, journals, research reports, or seminar papers

Methods of Assessment/Evaluation:
Assignments may include essays, exams, film reviews, study questions, journals, research reports, seminar papers, reading quizzes, and/or presentations.

Final grades are assigned according to published grading standards for the course.

Required Text(s) and/or Materials:
To be decided by instructor, but appropriate written texts may include:

Film, Form, and Culture by Robert Kolker
A Short Guide to Writing about Film by Timothy Corrigan
American Cinema/ American Culture by John Belton
Film: A Critical Introduction by Maria Pramaggiore and Tom Wallis
Film Art: An Introduction, 9th edition by David Bordwell and Kristin Thompson

Film list will be decided by the instructor, but possible films might include:

The Birth of a Nation (1915)
The Gold Rush (1925)
All Quiet on the Western Front (1930)
Stagecoach (1939)
Mr. Smith Goes to Washington (1939)
Gone with the Wind (1939)
The Wizard of Oz (1939)
The Philadelphia Story (1940)
Fantasia (1940)
Citizen Kane (1941)
The Maltese Falcon (1941)
Casablanca (1942)
It’s a Wonderful Life (1946)
Sunset Blvd. (1950)
All About Eve (1950)
The African Queen (1951)
A Streetcar Named Desire (1951)
Singin’ in the Rain (1952)
Shane (1952)
From Here to Eternity (1953)
On the Waterfront (1954)
Rebel Without a Cause (1955)
The Bridge on the River Kwai (1957)
Vertigo (1958)
Some Like it Hot (1959)
Ben-Hur (1959)
Psycho (1960)
West Side Story (1961)
Lawrence of Arabia (1962)
To Kill a Mockingbird (1962)

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The Manchurian Candidate (1962)
My Fair Lady (1964)
Doctor Zhivago (1965)
The Sound of Music (1965)
The Graduate (1967)
Bonnie and Clyde (1967)
Guess Who's Coming to Dinner (1967)
2001: A Space Odyssey (1968)
Midnight Cowboy (1969)
Butch Cassidy and the Sundance Kid (1969)
Easy Rider (1969)
A Clockwork Orange (1971)
The Godfather (1972)
American Graffiti (1973)
One Flew Over the Cuckoo’s Nest (1975)
Jaws (1975)
Taxi Driver (1976)
Rocky (1976)
Network (1976)
Close Encounters of the Third Kind (1977)
Star Wars (1977)
Annie Hall (1977)
The Deer Hunter (1978)
Apocalypse Now (1979)
Raging Bull (1980)
Raiders of the Lost Ark (1981)
Tootsie (1982)
Amadeus (1984)
Platoon (1986)
Do the Right Thing (1989)
Dances with Wolves (1990)
Good Fellas (1990)
Thelma & Louise (1991)
The Silence of the Lambs (1991)
Unforgiven (1992)
Schindler’s List (1993)
Pulp Fiction (1994)
Forrest Gump (1994)
Fargo (1996)
Saving Private Ryan (1998)
American Beauty (1999)
The Matrix (1999)
Memento (2000)
Bowling for Columbine (2002)
Crash (2004)

Outline Developed by: Robert Gluckson
Date: December 6, 1996

Revised by: JC Clapp and Bradley Lane
Date: March 2011