

2017

English Sourcebook

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Recommended Citation

Cheney, Scott and Roy-Davis, Lisa, "English Sourcebook" (2017). *Faculty Publications and Presentations*. 1.
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**COLLIN
COLLEGE**

ENGLISH SOURCEBOOK

Revised Fall 2016



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Acknowledgments

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Introduction

This guide provides both practical and theoretical resources for teaching college-level writing. The following pages include basic course descriptions, descriptions of state-mandated student learning outcomes, basic administrative logistics and procedures, grade and attendance reporting, Writing Center referrals, and other information that allows you to more fully focus on teaching successfully. Beyond these basics, this resource also provides a larger discussion of the theoretical foundations and approaches for how we teach. We have added an annotated bibliography as well as sample assignments that spotlight a variety of approaches to teaching composition, argument, research, literature, technical writing, and creative writing.

To associate faculty, we invite you to share your teaching experiences and resources with the entire English faculty. Such exchanges and discussions guide and strengthen the future growth of the department.

As we are all writers, authors, and scholars who appreciate the importance of revision, please let us know what we need to add to future editions of this resource.

– The Curriculum Review Committee, 2016

1301 and 1302 Statement of Philosophy

In Collin's first-year writing courses, students learn and gain experience writing in conversation with current composition and rhetoric pedagogical and theoretical practices. We believe that college writers benefit from:

- Working through multiple steps on major writing projects, including invention, drafting, peer review, and revision.
- Understanding the rhetorical purpose for their writing.
- Writing in multiple genres and to different audiences.
- Understanding how social, textual, and historical circumstances inform texts.
- Feedback from peers and instructor.

Along with our focus on writing, we also recognize the solid role reading plays in composition classrooms. English 1301 and 1302 together form the most comprehensive introduction to reading and writing in the academy. It is our classrooms where students must become familiar with and focused on working with the types of texts that organize academia.

Our goal in every course is to help students understand that they are producers, not just receivers, of knowledge. We accomplish this goal through student-driven, inquiry-based activities throughout the semester that help students develop their reading, writing, and research skills. Classroom activities should invite active student engagement.

We describe the transferrable skills that students will develop while working on projects for our courses, connecting the work to other projects in the same course, academic work for other courses, work in their future careers, and writing for their own civic and personal purposes. We help students see the value and use of interrogating assumptions, examining evidence, asking questions, reading thoughtfully, and writing clearly are skills crucial to being successful scholars as well as responsible citizens. Our utmost goal is to teach students that the benefit of a liberal arts education is not only to collect a body of knowledge, but also to gain the skills necessary to create their own knowledge—to find it, analyze it, and apply it independently and responsibly, whatever discipline they pursue.

Students at Collin College

As a two-year school in a major metropolitan area, Collin College serves many students with a diverse range of learning goals: from two-year degrees to medical and graduate school programs. Our classrooms reflect this diversity. While a majority of our students fit into the “traditional” college student age-range, that still only accounts for less than half of the students at Collin. Many of our students are returning to college after being laid off from careers, while others are returning to school to pursue new interests. Some are coming to Collin from brief experiences at other four-year colleges. Classrooms provide a rich ground of varied professional, cultural, and generational differences that surface in productive ways in writing and literature classroom discussions.

This diversity of backgrounds often puts pressure on introductory courses because not all students have had the same training and education. Some student writers have not written a paper in over twenty years while others are directly out of high school with more recent writing practice. Other students may have had negative experiences with writing and need encouragement and support to feel confident in the classroom. The great diversity in student writing and critical reading abilities makes the composition and literature classroom a challenging place. This sourcebook will address some of these challenges.

Collin College's English Department Best Practices Guidelines

E-mail

Please only use your Collin e-mail address when communicating with students, and ask them to do the same. This helps the faculty to abide by FERPA and not release information incorrectly or to the wrong person.

Additionally, you should check your Outlook e-mail regularly as important information is always being sent. You should also check e-mail regularly to keep up with student concerns or questions. Associate faculty who do not check their e-mail may be left off of the schedule for the subsequent semesters if Associate Deans are not able to reach them.

Please be advised that according to FERPA, we may only release grade information to the student's CougarMail from our college e-mail accounts and via Canvas. If you have a smartphone, both Microsoft Outlook and Canvas provide apps that allow you to view and answer e-mail on your phone.

Photocopying

For faculty, we ask that you photocopy sparingly. Canvas is a great tool to use to post your class materials so students have access to them at all times.

Photocopying guidelines are campus-specific. Please check with your division office for the current information on copying.

Syllabi

Each course must have a syllabus, and it must be formatted according to CAB's requirements. Make sure your syllabus provides all of the information in the template that is provided to you, in the order it is provided. The templates change often, so make sure to keep up-to-date with the syllabus templates. Syllabus templates are located in the Syllabus Depot on CougarWeb: select the Faculty tab, then "Syllabi" in the "Faculty Links" channel.

It is important to include your course policies (late work, attendance, grounds for failing the course, etc.) and calendar of assignments in your syllabus. The syllabus is considered an agreement between faculty and students, and any deviation from the calendar must not require students to purchase additional materials, change any common assignments that are asked to be taught by all, or make it any more difficult for a student to pass a course.

Full time and associate faculty must submit their syllabi to the Associate Dean by the deadline to comply with HB 2504.

Department Plagiarism Statement

The English Department follows the guidelines and procedures outlined for reporting plagiarism as noted in the current *Collin Student Handbook*. The common syllabus template only requires the following policy be added to your syllabus: “Collin College Academic Policies: See the current *Collin Student Handbook*.” This approach encourages students to read the handbook to find the most up-to-date version of the plagiarism policy, and you may add your own policy as well.

Attendance

Your syllabus must contain an attendance policy. Attendance policies are at the discretion of individual faculty members. Additionally, it is important to take attendance each day. On census dates, faculty must submit the names of students who have not attended. For students who fail the course, faculty must submit each student’s last date of attendance. Please keep up with attendance in the form you choose.

Also, if your policy is that students who miss more than 20% of the course could potentially fail, you would need to outline how many missed classes correspond with that percentage. For a course that meets 3 times a week, 20% is equivalent to 9 classes. If the course meets two times a week, then 6 classes would constitute 20%. Students enrolled in a course that meets once a week should miss no more than 3 classes.

Incompletes

The “I” grade is only issued in extenuating circumstances. Emergency situations are considered circumstances that cause a student to miss due dates or exams toward the end of the semester.

In order to qualify for an incomplete, it is mandatory that the student must have completed **80% of the required coursework and be passing the class**. Therefore, only a maximum of 20% may be left to be made up. If the terms of the incomplete contract are not met, the student is to receive an "F." If less than 80% of the coursework has been completed, VP/P approval is needed. For more information, please see the *Faculty Handbook*.

Textbooks

The Discipline Lead and the District Textbook Selection Committee will oversee the selection of a pool of authorized textbooks from which associate faculty may choose for their classes. Additionally, the Discipline Lead and the District Textbook Selection Committee will select a default textbook for use in classes that are not staffed prior to the deadline for textbook orders.

Full-time faculty will submit orders through Barnes and Noble as directed by the division office. Associate faculty textbook orders are submitted to the Associate Dean.

Room Assignments

Room assignments generally cannot be changed, other than for access reasons. The only way a room assignment can be changed is if there are not enough seats for students or if it does not supply the proper ADA accommodations. Professors are asked not to request a different room for aesthetic reasons or because they desire a different type of room.

Reserving Computer Labs

If you would like to reserve a computer lab, please contact your department's administrative assistant to find out how to do so. Make your reservations before the semester starts; however, please note that not all requests can be accommodated and a request is not a guarantee. In some cases, composition classes are taught in computer labs. Regular classrooms are available on request when the schedules are being decided.

Observations/Evaluations

Everyone who works in the English department must be evaluated. Associates will be evaluated by the Associate Dean. Full-time faculty are observed and evaluated by the Associate Dean. Faculty will be notified in advance of their observation. Make sure to check your Outlook e-mail

account regularly in order to be aware of when you will be observed. Faculty who do not regularly check their e-mail will still be observed on the date sent to them, regardless of if they have checked their e-mail or not. This is another reason that staying up-to-date with e-mail is important.

Dual Credit Grades

Dual credit grades are submitted twice a semester: once at midterm and again for the final. These grades should be numerical (in percentage form) and sent to dualcredit@collin.edu. These will be different from the letter grades you'll submit to Collin. Dual credit students may also appear in classes on campus. It is important that faculty actively check Outlook e-mail because they are responsible for turning in midterm and final grades to dualcredit@collin.edu for these students as well.

FERPA—Per the Faculty Handbook

Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (also known as the “Buckley Amendment” or FERPA) is a federal law that gives students the right to inspect and review their own education records. Under this law, students also have other rights, including the right to request amendment of records, and some control over the disclosure of personally identifiable information. Student grades and exam scores constitute confidential information. The Family Educational Rights and Privacy Act prohibits posting grades for public view or giving out grades over the telephone. Information about grades and class attendance cannot be shared with anyone other than the student concerned, including parents, spouses, other students, or other family members. This is true even if the student is a minor. Faculty must be extremely careful not to discuss or comment upon student grades within the hearing of others and to avoid distributing graded assignments in such a way that they can be viewed by anyone except the student receiving the grade. The division office and the Associate Dean both have material regarding FERPA requirements, and a number of workshops are available, in addition to online training. It is vital for every instructor to be familiar with FERPA regulations as the failure to follow them may result in serious sanctions for the college as a whole.

FERPA: <http://www.collin.edu/hr/profdev/ferpa.html>

FERPA Brochure: www.collin.edu/shared/shared_profdev/PD_pdfs/FERPA_brochure.pdf

Federal Government General FERPA Information:

<http://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

Federal Government General FERPA Guidance for Students:

<http://www2.ed.gov/policy/gen/guid/fpco/ferpa/students.html>

For more information about FERPA training, please contact Sheri Eadie at 972.599.3158 or via e-mail at seadie@collin.edu.

Returning Student Work

Responding to and evaluating student writing are probably the best means of writing instruction that we have. It is thus vitally important that students receive response to and/or evaluation of their work in plenty of time to make use of your comments as they work on the next draft of the assignment. A general rule of thumb is to plan to return drafts within 2 weeks of receiving the work (especially if the students need your comments in order to revise). Ideally, graded essays should also be returned in approximately 2 weeks of receipt or prior to submitting the next major assignment so that students can make use of your comments on one graded assignment as they work on the next one.

Grades

Grade everything on an A, B, C, D, or F scale. When final grades are entered in CougarWeb at the end of the semester, there are no plus or minus options. Letter grades calculate to the following grade point values, and many professors use a 100-point or 1000-point scale (see below).

A = 4.0	A = 90-100	A = 900-1000
B = 3.0	B = 80-89	B = 800-899
C = 2.0	C = 70-79	C = 700-799
D = 1.0	D = 60-69	D = 600-699
F = F	F = 59 and below	F = 599 and below

Grades must be entered in CougarWeb at the end of the semester. In addition, all copies of grades and gradebooks may be required to be submitted to the division office following the conclusion of the grading period. Check with your division office for exact submission procedures.

Definition and description of polished pages

In the sourcebook, the phrase “polished pages” describes course output for a variety of writing assignments. We understand this phrase to mean that a polished page is one that has been through the writing process—such as draft workshop, peer review, instructor comments, and final revision(s). Thinking about writing in terms of polished pages instead of counting individual assignments offers significant flexibility to instructors to tailor writing projects to their course objectives. Rather than designating a number and type of assignments, instructors are encouraged to think creatively about the number and variety of assignments to reach the goal of 15-25 polished pages per course. To discuss number and type of assignments, contact your Associate Dean.

English Department Grading Criteria

The following chart shows the English Department's current standard for grading assignments and academic writing in courses. Faculty are encouraged to create assignment-specific rubrics using *relevant portions* of this rubric as a model for grading and offering feedback. Sections of this rubric are in alignment with the Communication and Critical Thinking rubrics created by the Core Objective Assessment Team. For more information, please go to the following page on the Intranet: <http://inside.collin.edu/tl/COAT.html>

Critical Thinking	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
Analysis Identifies, interprets, and summarizes the issue or problem.	Issue or problem is thoroughly described.	Issue or problem is stated or defined but with minimal description.	Issue or problem is stated but undefined or ambiguous.	Issue or problem is not identified.
Inquiry Seeks information using data, ideas, or perspectives pertaining to an issue or problem.	Comprehensive data, ideas, or alternate perspectives have been used accurately.	A significant amount of data, ideas, or perspectives have been studied in some areas.	A minimal amount of data, ideas, or perspectives have been explored.	The exploration of data, ideas or perspectives is nonexistent, inaccurate, or inappropriate.
Evaluation Uses relevant arguments to support a conclusion.	Uses a significant amount of relevant arguments that lead to a conclusion.	Uses a minimal amount of relevant arguments that lead to a conclusion.	Offers relevant information but does not apply arguments.	Uses no relevant arguments.
Synthesis Communicates a cohesive conclusion.	Communicates a complete and well-supported, logical conclusion.	Incorporates an adequate conclusion incorporating some prior arguments.	Communicates a brief conclusion using a minimal amount of information.	Omits a conclusion.
Creativity/Innovation Uses new ideas or approaches that are relevant to the task or problem	Uses new ideas or approaches that transcend the original task or problem.	Uses new ideas or approaches that are relevant to the task or problem.	Uses new ideas or approaches that are not relevant to the task or problem.	Uses no new ideas or approaches.

Communication	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
<p>Development Organizes content in support of a central idea.</p>	<ul style="list-style-type: none"> Central idea is robust and strongly supported. Content organization is clear, consistent, observable, and skillful. Themes and supporting components are obvious and result in a cohesive product that supports central idea. 	<ul style="list-style-type: none"> Central idea is easily understandable and supported. Content organization is clear and applicable to central idea. Themes and supporting components are understandable and support central idea. 	<ul style="list-style-type: none"> Central idea can be deduced, but it is not explicit. Content organization is partially discernible. Themes and supporting components are minimally understandable. 	<ul style="list-style-type: none"> Central idea is nonexistent. Content organization is inappropriate. Themes and supporting components are not understood and/or are not present.
<p>Expression Shows appropriate awareness of an intended audience, adjusting the subject matter, syntax, and mechanics of the product.</p>	<ul style="list-style-type: none"> Language and/or delivery is proficient, expressive, skillful, clear, free of errors, and appropriate to a targeted, intended audience. Grammar, syntax, sentence structure, punctuation, and spelling adhere to the conventions of Standard American English. Assignment has been carefully edited. 	<ul style="list-style-type: none"> Language and/or delivery is clear and straightforward, expresses meaning with few significant errors, and considers a majority of the targeted, intended audience. Grammar, syntax, sentence structure, punctuation, and spelling deviate from Standard American English only slightly, and deviations are not sufficient to interfere with the assignment's overall clarity and effectiveness. Assignment has been edited. 	<ul style="list-style-type: none"> Language and/or delivery is not easily discernible due to moderate errors in mechanics and organization, in addition to an unclear grasp of the targeted, intended audience. Grammar, syntax, sentence structure, punctuation, and spelling deviate from Standard American English enough to distract from the assignment's overall clarity and effectiveness. Careless proofreading is evident. 	<ul style="list-style-type: none"> Language and/or delivery impedes expression of meaning due to numerous mechanical errors and organizational errors, and does not consider a targeted, intended audience. Grammar, syntax, sentence structure, punctuation, and spelling deviate frequently from Standard American English so as to interfere with the assignment's overall clarity and effectiveness. Little or no evidence of proofreading.
<p>Interpretation Uses relevant content that conveys understanding of the subject matter.</p>	<ul style="list-style-type: none"> Content is high quality. It is highly relevant, shows exceptional understanding, and demonstrates mastery of subject. 	<ul style="list-style-type: none"> Content is acceptable. It is relevant and demonstrates general understanding of the subject. 	<ul style="list-style-type: none"> Content is minimally acceptable. It is marginally relevant and shows minimal understanding of the subject. 	<ul style="list-style-type: none"> Content is unacceptable. It is not relevant to the subject and demonstrates a lack of understanding the subject.

Organization, Structure, and Process	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
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<p>Writing Process Demonstrates knowledge and application of the writing process</p>	<ul style="list-style-type: none"> • Student has clearly met and followed requirements and criteria of the writing prompt. • Obvious use of preliminary explorative writing/planning, rough drafts, and revisions. 	<ul style="list-style-type: none"> • Student has met and followed the requirements of the writing prompt. • Apparent use of preliminary writing/planning, rough drafts, and revision. 	<ul style="list-style-type: none"> • Student has met and followed the basic requirements of the assignment. • Assignment contains evidence of at least some preliminary writing/planning. 	<ul style="list-style-type: none"> • Little to no evidence of preliminary writing/planning presents itself. • Student has not fully met or followed the basic requirements of the assignment.
<p>Formatting Utilizes proper formatting standards</p>	<ul style="list-style-type: none"> • Proper formatting is clearly illustrated. 	<ul style="list-style-type: none"> • Assignment is largely formatted correctly, though the text may contain a few minor formatting issues. 	<ul style="list-style-type: none"> • Text may contain formatting errors. 	<ul style="list-style-type: none"> • Formatting does not follow course requirements.
<p>Word Choice and Tone Makes appropriate tone, language, and sentence-level choices</p>	<ul style="list-style-type: none"> • Sentences are unified, coherent, varied, and emphatic. • Word choice is fresh, precise, economical, and distinctive. • Tone enhances the subject, conveys the writer’s persona, and suits the audience. 	<ul style="list-style-type: none"> • Sentences are purposeful, varied, and emphatic. • Word choice is precise and distinctive. • Tone fits the subject, persona, and audience. 	<ul style="list-style-type: none"> • Sentences are competent but lacking emphasis and variety. • Word choice is generally correct and distinctive. • Tone is acceptable for the subject. 	<ul style="list-style-type: none"> • Sentences are incoherent, incomplete, fused, monotonous, elementary, or repetitious, thus obscuring meaning. • Word choice is vague or inappropriate. • Tone is unclear or inappropriate to the subject.
<p>Organization Establishes a logical order and focused paragraphs.</p>	<ul style="list-style-type: none"> • Assignment establishes a logical order and emphasis, creating a sense of “flow.” • Paragraphs are focused, idea-centered, and transition smoothly. • Introduction pulls the reader in, and the assignment continues to be engaging, and the conclusion supports and completes the assignment without repeating. 	<ul style="list-style-type: none"> • Assignment establishes a logical order, indicating emphasis. • Paragraphs are focused, idea-centered, and include transitions to indicate changes in direction. • Introduction engages the reader, and the conclusion supports without mere repetition of ideas. 	<ul style="list-style-type: none"> • Assignment does not follow a consistent, logical order, though some order may be apparent through the discussion. • Paragraphs are generally focused and idea-centered. Transitions between paragraphs and ideas are obvious and/or dull. • Introduction and conclusion are formulaic and uninteresting, offering little insight. 	<ul style="list-style-type: none"> • Assignment seems to lack order and/or emphasis. • Paragraphs follow a sort of rule-bound structure (i.e., three to five sentences each) rather than thoroughly developing a single idea. Transitions are inappropriate, misleading, or missing. • Neither the introduction nor the conclusion satisfies any clear rhetorical purpose, or may be missing all together.

Writing Center Information

Collin College provides three Writing Center locations at each of the main campuses, and the main Writing Center website can be found here: <http://www.collin.edu/writingcenter>

Spring Creek:	D203	972-881-5843	sccwritingcenter@collin.edu
Preston Ridge:	LH141	972-377-1576	prcwritingcenter@collin.edu
Central Park:	A104	972-548-6857	cpcwritingcenter@collin.edu

Writing Center tutors will assist students in learning how to:

- Understand the assignment and professor's expectations.
- Brainstorm, plan, and/or organize ideas for a writing assignment.
- Construct a thesis statement, topic sentence, or determine the focus of the paper.
- Develop and connect supporting ideas to the main idea or thesis statement.
- Apply proper citation methods for MLA, APA, or Chicago.
- Take ownership of the paper and the ideas contained in the paper.
- Develop the ability to revise independently.

Students can visit the Writing Center for help with:

- Class assignments, research papers, English essays, speeches, lab reports, etc.
- Scholarship applications and admissions essays
- Getting started: *I have my assignment, but I don't know how to start...*
- Drafting ideas and brainstorming: *I started writing, but I'm not sure what else to add...*
- Final revision stages: *I think it's almost ready to go, but I still have a few questions...*

FAQs

Who Can Use the Writing Center?

- Any student enrolled at Collin College

What can students expect?

- The Writing Center's goal is to help students become better writers. The writing tutors will not fix or edit papers, but they will gladly help identify problems and explain how and why to fix them.
- Tutors focus first on "higher order" concerns that affect the whole paper:
 - Thesis/Main Idea
 - Content Development
 - Organization
 - Unity
 - Audience

- Then, if time permits, they address “lower order” concerns:
 - Sentence structure
 - Grammar
 - MLA, APA, or other source citation styles

Do students need an appointment?

- Yes and No. There are two ways for students to see a tutor:

By Appointment	Walk-In
<p>To reserve a specific day & time, make an appointment to ensure that a tutor is available when it best fits your schedule.</p>	<p>For those with flexible schedules, walk-in sessions are available at SCC and CPC at certain times throughout the day.</p>
<p>Appointments are made online: Spring Creek: mywco.com/springcreekwc Preston Ridge: mywco.com/prcwc Central Park: collincpc.mywconline.com</p>	<p>Students should sign in upon arrival at the center, and a tutor will take students on a first come, first served basis.</p>
<p>Appointments at SCC and PRC are 30 minutes for any credit level essay under six pages. Essays over six pages, or written by INRW or ESOL students may have an hour with manager approval.</p> <p>All CPC appointments are 45 minutes.</p>	<p>Sessions last 30 minutes at SCC, and 45 minutes at CPC.</p>

How many appointments per week are allowed?

- Students are allowed two appointments/sessions per week.
- Students are allowed only one appointment per day.
- Only one draft may be brought to a session.

How do students access the online scheduling system?

- Students must visit the online appointment site for the center they wish to visit.
- First time visitors must register for an account using their CougarMail email address.
- After registering for an account, students can schedule appointments online by selecting the 30-minute or 45-minute session and by completing the session form.
- **Register for an account by clicking the link (see below).**

Preston Ridge Writing Center

You have successfully logged out of the system.

First visit? Register for an account.
Returning? Log in below.

EMAIL ADDRESS:

PASSWORD:

Preston Ridge Writing Center
One-on-one

A session is an extended period of time in which the writer works with a tutor one in order to improve your writing skills. At no point will the tutor be checking the writer's work. Last minute "drop-in" sessions are subject to availability.

- All writers are limited to two sessions per week.
- All writers are limited to one session per day.
- All PRC Writing Center sessions are **half an hour**.
 - If the writer's draft (not assignment) is being reviewed, the session is 30 minutes.
 - If the writer is enrolled in an **INRW** or **ES** course, the session is 45 minutes.

Required Materials

Please bring two typed and printed copies of your work.

- **Open appointments are blank/white. At SCC and PRC, each square is a half hour.**

Oct. 6: THURSDAY	8:00am	9:00am	10:00am	11:00am
Anne Griffin	Black	Black	Black	Black
Kris Springate	Black	Orange	White	Orange
Katie Wallis	Black	Orange	Orange	Orange
Julie Gavran	Black	Black	Black	Black
Karen for Olivia	Black	White	Orange	White
Plagiarism: When, Where, and Why Document? L110 (library) 1 - 2:15	Black	Black	Black	Black

What are the Writing Center Hours?

- Visit <http://www.collin.edu/writingcenter> for a full list of each center's hours.

Is online tutoring available?

- Online tutoring can be accessed through the Spring Creek Writing Center calendar.
- There are two options for online tutoring.
 - Dropbox
 - Meetings are asynchronous.
 - Students must make an appointment.

- Students must upload their drafts when they make appointments.
- The turnaround is three days from the day and time of the appointment.
- Virtual Muse
 - Meetings are synchronous with audio and video in real-time.
 - Students must make an appointment.
 - Students must have a webcam and mic or headset.
 - Students must upload their drafts when they make appointments.

What essential documents or information should students bring to the Writing Center?

- CWID# for check-in
- Students **MUST** have the writing prompt, drafts with notes, feedback from instructors, or application instructions
- Any notes or research
- Comments from the instructor on this or other writing
- A typed, printed copy of your draft (two required at PRC)

Please encourage your students to:

- Visit the Writing Center early.
- Come with a clear goal in mind: getting started, developing paper contents, learning how to cite sources, etc.
- Bring all relevant materials: drafts, sources, assignment directions.
- Be aware that it will typically take more than one session to fully address all areas of the assignment.

Dual Credit Information

What is Dual Credit? What is Concurrent Credit?

Dual Credit – college course earns both high school and college credit at the same time.

(High School/Home School official approval is required.)

Concurrent Credit – college course is used to earn college credit only.

(High School/Home School official approval is required.)

College credit will transfer to most colleges or universities. **Please visit Collin's Transfer U for more information:** <http://www.collin.edu/transferu/>

Admission to the program:

Dual Credit is available for students enrolled in a public, private, charter, or home school who are ready to acquire college credit, who have permission from the appropriate high school officials, who have an A/B high school grade point average, who meet Texas Success Initiative standards in reading and writing, and who demonstrate the maturity level needed to be successful in college course work. Students are responsible for tuition, books, and materials.

Enrollment and Course Information:

- Dual credit/concurrent credit is awarded with high school/counselor approval.
- Dual credit/concurrent credit is open to 9th graders and up, although some high schools restrict entry.
- Dual credit/concurrent credit students are not limited in the number of credit hours they may take.
- Dual credit/concurrent credit students apply online at <https://apply.collin.edu> and then turn in a completed and signed High School Student Enrollment Permission Form to their high school counselor or directly to Collin College Admissions and Records Office or Special Admissions Coordinator/Advisor.
- Dual credit/concurrent credit students continue the admissions, testing, and registration process by doing the following: provide an Official High School Transcript with test scores,

provide bacterial meningitis vaccination documentation, and take the TSI assessment or provide proof of exemption/waiver. A photo ID is required for all transactions on campus.

- Dual credit/concurrent credit students then register online via CougarWeb after resolving registration holds on their accounts.
- Dual credit/concurrent credit students should pick up a college photo ID at the Student Life office on one of the main campuses and complete the mandatory training on preventing sexual violence, which is located on the Student tab in CougarWeb.

Additional Details:

- Dual/concurrent credit students are not eligible for Maymester or Wintermester, except for students who are homeschooled (because they have more flexible schedules).
- Dual/concurrent credit students are not eligible for developmental level courses.
- Dual/concurrent credit students are not eligible for physical education courses that are not part of the core curriculum. Available core classes include PHED 1164, PHED 1304, and PHED 1338.
- All dual/concurrent credit students are eligible for express courses as long as they do not interfere with their high school schedules.
- The “C or better” rule is no longer in place. Dual/concurrent credit students must meet the same standards as all other students and are subject to MAPP (Maximizing Academic Progress Program) when their GPA falls below 2.0.

Teaching Dual Credit Courses

Dual credit courses are the same college courses we teach on our campuses, but there are some special considerations when teaching them in the high schools. Each campus will have specific procedures and concerns, so keep in touch with staff at your school.

- **Before the semester starts:** You will need to be fingerprinted before you can teach a dual credit class. Someone from HR will contact you via email about getting that done. The instructor may also initiate the process by contacting Rebecca Acuna (racuna@collin.edu) in HR.
- **Before the first day of school:** Find out who your school contact person. During Dual Credit Faculty Orientation, instructors should see their high school contact person listed on the school profile form. If needed, one of four Special Admissions Coordinators can locate the contact information for each high school:

collin.edu/gettingstarted/dualcredit/School%20Districts%20by%20Coordinator.pdf

- Then, call **the high school contact** and make an appointment to get a parking permit, classroom assignment, keys, computer log-in information, faculty mailboxes, and anything else that you will need to begin teaching. The first day of school is hectic, and the office staff will have trouble making time for you on that day. Also ask about procedures for making copies, what to do if you have to miss a class, and how to schedule library or computer lab sessions if available.
- **Technology:** At most campuses, you will need a username and password to log in to the computers—**often one that is different from your Collin username/password**. It may take a while to get this, so be prepared to run the first week or so without technology if necessary. Different campuses have different technology available in the classrooms, and many of them also have internet filters that block many websites. If possible, give your tech a trial run before you need it.
- **Classroom Space:** Some schools have designated classrooms for dual credit courses, but at many schools you will have to use a space that “belongs” to a high school teacher. In other words, you may have to work around their things or communicate with the teacher if it is difficult to work in that space.
- **Office Hours:** Some schools provide a lounge or other work space for dual credit instructors, but many do not. Students will not usually have time during their school days to work with you outside of class, so the usual conferences that take place during office hours are more difficult for these students. Some students will come to the college campus during your office hours. You might also consider incorporating time for working with individual students while the class completes group activities or peer review workshops.
- **Classroom Management:** Dual credit presents some classroom management challenges that differ from traditional courses. The students in your class may be friends with each other and tend to talk or distract each other. You may also have to contend with special events like pep rallies or homecoming week. Your students may be pulled from class, or your class meeting time may be shortened. Be aware of the following potential disruptions: scheduled fire drills, lockdown/lockout drills, and shelter-in-place drills; PSAT/SAT, AP/IP, and other tests; and holidays offered by the school but not by Collin College (such as Columbus Day and Spring Break if on a different week). The high school office staff should inform you of events that affect your class, and they should also provide information about whom to contact if a student is disruptive.

- **Student Responsibility:** Dual credit students face many of the same challenges other first-time college students face. One difficulty that stands out among dual credit students is understanding and accepting personal responsibility for their work. In many of their high school classes, teachers remind them frequently of their assignments and check up on them if they are not getting them done. Many students are not used to reading and following a syllabus with a calendar of assignments, so you may need to remind them to read that document throughout the semester. Also, their high school classes give them frequent progress reports, so they expect to be informed if they are not performing successfully. Remind them that they are responsible for completing their own work and keeping up with their own grades in a college course.
- **Speaking to Parents:** Privacy laws forbid you from communicating with parents unless the student is present and has given the professor written permission in accordance with FERPA. If parents call or email you, you should not speak to them, and you should remind students that the students, not their parents, should talk to you about their concerns.
- **Grade Reports:** In addition to the final Collin grade report, you will email midterm and final *numeric* grades to dualcredit@collin.edu. You should receive an email with instructions for submitting that report.
- **Student Absences:** High school students are frequently absent for school activities and college visits, in addition to illness and other circumstances. Some high schools require daily attendance reports, while others do not. Many students are not accustomed to being held responsible for keeping up with their own make-up work. They might assume that you will find them and tell them what they missed or that they do not have to make up missed class work. Clarify the attendance and make-up work policy, and stress that the students themselves are responsible for completing all assignments whether they attended class or not.
- **Final Exams:** High schools should follow the Collin final exam schedule, but some ask that you make alternative arrangements because students may miss their other high school classes to take a final exam at the scheduled time. Check with your high school's office staff about what to expect during final exam week.

What dual credit students need to know about taking a college course:

- Even though they are in high school, they are being treated *exactly* like college students. Dual credit students are not given an easier version of college.
- High school activities may not be excused; sports and other activities may pose problems.
- Missing class may lower grades or result in failure.
- No extra credit in most classes.
- Late work policies differ by professor.
- Deadlines are important, and students may fail for late or missing work.
- The syllabus is an important document; make sure students understand what it is and how it works.
- Course calendar may be confusing.
- Be clear with expectations.
- College courses have less busy work, but assignments, exams, and papers are worth the bulk of the final grade. One student responded, “I was shocked to see that one paper was worth 35 percent of my final grade.”
- College professors treat students like adults.
- College professors expect maturity in the classroom (student codes of conduct).
- College professors may get upset with texting or chatting during lecture or discussion.
- Student ideas and opinions are taken more seriously in the college classroom.
- Being analytical and insightful in assignments is valued more than memorizing information in classes; surface-level thinking is not enough.

“Dual credit classes are a polar opposite from regular high school classes. Students are accountable for their actions and work...it all lies in responsibility.”

–Allen High dual credit student

It is important to work students through time management:

- Students are expected to manage multiple projects, exams, and deadlines on their own.
- Take full advantage of any opportunity to get feedback or help in class.
- Take full advantage of time to work on projects in class.
- Homework will likely be longer, take more time, and demand more concentration than students expect.
- Tutoring is only available at main campus locations.

Lab Assignments for the Dual Credit Class:

Because dual credit courses are located in the high school, dual credit students may not have the same resources as those on one of the main Collin campuses. For this reason, instructors should aim to create enough lab options to ensure dual credit students can be successful (besides only assigning Writing Center visits, workshops, or other events on the Collin College campuses.)

Some options:

- Use of the Writing Center's Online Writing Lab (OWL)
- Quizzes on Canvas
- Responses to Readings or Writing Prompts
- Refer to the Lab Section of this Sourcebook for further details.

Description of First-Year Writing Courses

Each of our two first-year writing courses (1301 and 1302) is a distinct course, and they are sequenced. Students must take 1301 before they take 1302. Though the courses have different emphases, they share some common goals: 1) to engage students in the composing process through drafting, revising, proofreading, responding to texts in process through peer revision, and 2) help students become more rhetorically aware. **Students in these courses should expect to produce the equivalent of 15-25 double-spaced pages of polished prose during the semester, with teachers typically assigning 3-4 major writing projects per semester.**

Composition 1

Intensive study of and practice in writing processes, from invention and researching to drafting, revising, and editing, both individually and collaboratively. Emphasis placed on effective rhetorical choices, including audience, purpose, arrangement, and style. Focus on writing the academic essay as a vehicle for learning, communicating, and critical analysis. Lab required.

Composition 2

Intensive study of and practice in the strategies and techniques for developing research-based expository and persuasive texts. Emphasis on effective and ethical rhetorical inquiry, including primary and secondary research methods; critical reading of verbal, visual, and multimedia texts; systematic evaluation, synthesis, and documentation of information sources; and critical thinking about evidence and conclusions. Lab required.

The following sections provide basic information, syllabi, and text recommendations for each course.

English 1301 – Composition I

Introduction

This first-year writing course immerses students in the study and practice of writing as a process. Through writing projects that take various forms, students learn to use multiple drafts in their writing process, exchange those drafts with their peers, and work to develop their own sense of voice in academic writing.

Composition

Student writing is at the center of English 1301. Through intensive work on improving reading practices and building skills in note-taking, drafting, revising, and editing, students learn how to work on their own writing and give solid feedback to their classmates. While the effective composition course should introduce students to new strategies for developing essays, the focus should also include work on establishing the importance of the essay as an essential component for learning, communicating, and developing a critical analysis of any range of ideas. Professors may approach the teaching of composition from a variety of ways—using readings from texts, utilizing handbooks for developing stylistic practices and encouraging thoughtful revision, having students collaborate on discussions and peer review projects, and using materials from various cultural outlets. In 1301, basic principles of research should be introduced, with some emphasis placed on beginning to learn MLA formatting. While these last two aspects should not occupy the central focus of the course, early introduction should pave the way for more intensive research work in ENGL 1302. Students in ENGL 1301 should expect to produce 15-25 polished pages by the end of the semester.

Rhetoric

Professors should also use a rhetorical approach when teaching this course. In doing so, students should learn to recognize and use rhetorical concepts such as audience, purpose, context and ethos in order to analyze readings as well as their own work. A rhetorical approach to the teaching of writing prepares students to meet a variety of personal, academic, and professional writing challenges by giving them tools for analyzing and entering into a range of rhetorical situations. An emphasis on rhetorical tools also works to spotlight the student's ability to develop their own voice in relationship to the academic community.

English 1301 Aims and Scope

English 1301 focuses on the study and practice of writing and rhetoric as inquiry—that is, students will use writing and rhetorical concepts such as purpose, audience, and context to pose and investigate problems that are meaningful in their lives or communities, explore open questions, and/or examine complex tensions. The course also emphasizes the importance of the writing process, as well as the conventions of academic writing and documentation style. This course provides students with extended practice in writing and rhetoric as inquiry in a supportive, student-centered environment.

Student Learning Outcomes	Recommended Practices	Assessment Strategies
1. Demonstrate knowledge of individual and collaborative writing processes. (Teamwork, Communication Skills)	Students should be guided through the process of producing multiple drafts involved in the process of developing a work. The process should include the introduction and practice of several strategies to refine those drafts, including peer review. Collaboration on peer texts should be structured in such a way so that students can move beyond finding errors or simply 'liking' drafts.	Professors can assess students' peer review processes through class observation, students' written responses to peers, Canvas exchanges, and/or students' reflective statements about peer work.
2. Develop ideas with appropriate support and attribution. (Communication Skills)	Class time should be spent on how to locate and utilize suitable sources as support for students' writing. Emphasis should also be placed on how to appropriately integrate, attribute, and cite those sources in the context of academic writing.	When assessing their writing, professors should examine students' use of sources as support for their own ideas as well as proper attribution of direct quotes and paraphrases.
3. Write in a style appropriate to audience and purpose. (Communication Skills)		In assessing student writing, professors will pay explicit attention to a student's language, style, and tone with regard to specific rhetorical contexts. Professors should also consider how students enhance their own credibility through their writing and research methods.

Student Learning Outcomes	Recommended Practices	Assessment Strategies
<p>4. Read, reflect, and respond critically to a variety of texts. (Critical Thinking)</p>	<p>Significant class time should be spent discussing, reflecting on, and responding to a variety of texts, both written and visual. Discussions, small groups, and class activities will make explicit connections between students' composing strategies and their analysis of assigned texts. Special attention will be paid to merging the student's ideas and voice with the opinions of others.</p>	<p>Professors will respond to and assess students' attempts at responding to specific texts, as well as making connections with their own writing processes. Canvas assignments/discussions, writers' notebooks, response writings, and in-class assignments allow opportunities to assess the depth of students' critical thinking and reflection skills.</p>
<p>5. Use Edited American English in academic essays.</p>	<p>Students should demonstrate the ability to use language, tone, and style appropriate to academic writing. Time will be spent not only exploring the conventions of academic writing style but also the importance of revising and editing.</p>	<p>Professors should assess students' use of Edited American English in their formal writings, paying particular attention to grammar, punctuation, and style. Moreover, while emphasizing revising and editing, professors should compare the stylistic changes that have taken place over the course of the writing process.</p>
<p>6. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)</p>	<p>Students need to demonstrate fluency in responsible scholarly practices, such as proper use and documentation of sources, and understand that, when using intellectual property, they are scholars entering into conversation with other scholars. Class activities can include discussion of research practices and methods, use of MLA styles and consideration of scholarly responsibility and ethics.</p>	<p>Professors can assess students' successful use of sources and documentation style through informal class activities, as well as formal essays and assignments.</p>

English 1301 –

Sample Assignments & Writing Projects

Sample Assignment #1

“This I Believe” Essay

(Shared by Michael Schueth; See also www.thisibelieve.org for additional related information.)

Write your own “This I Believe” essay, focusing on the themes of education and learning. You can take this in many different directions in terms of thinking about how you value institutional learning experiences or other kinds of learning/educational life experiences. Be creative in how you approach your topic, and be sure to adhere to the basic framework of the essay without sounding mechanical.

Most often, these kinds of essays work more successfully if the belief is positive. For example, an essay that says, “I believe that elementary school teachers’ encouragement is essential for children,” works better than, say, “I believe that my fifth grade teacher hated me and ruined my life.” I’m not sure many readers would take the writer seriously here, or, at best, would be skeptical.

Guidelines and Suggestions:

- At some point in your essay, name your belief. You need not have to say “I believe,” but make sure that it is clear to the reader.
- Tell a quick story; showcase your own experience with your belief.
- Showcase your knowledge of the topic if appropriate.
- Create a sense of yourself through your organization and language/voice—show the reader who you are.
- Organize a cohesive essay. Use detail, dialogue, and lively words to keep the reader involved in your statement. This is a short space to capture a reader’s attention.
- Be concise: this is a short essay, don’t tell a long story or linger too long over a point.
- Show how this belief may be important to others, or suggest an action for the reader to do. (Ask, ‘So what?’)
- Stick to a main idea, do not veer away into other topics/themes.
- Have a readership in mind. Who do you want to connect to?

Format and Submission:

3 full pages, double spaced, 12 point font, Times New Roman or Arial, standard 1” margins

Please submit all assigned drafts and author’s notes.

Sample Assignment #2

Education Narrative

Many times “education” is often thought of in its most traditional form: teacher and students in a room or online with books, tests, and a set time frame. However, we also learn and teach others every day, whether we think about it in those terms or not. These experiences are worth exploring and thinking about. We talk about “the school of hard knocks” or a person’s “street smarts” or, most commonly, “life lessons” all the time. Here we are going to explore a moment from our own lives in depth.

For this writing project, think about a variety of direct, personal experiences that suggest learning or teaching in an everyday, non-K-12/higher education learning context and create a list of potential writing topics. Even if bells are ringing off in your head to write about something in particular right now, nevertheless create a list. Many times students limit themselves to a particular idea and they skip over topics that might be even better suited to this assignment, they just got sidelined with one idea. Talk to family and friends—people who know you--about your ideas and get feedback.

Think about experiences and moments that will appeal to other people, perhaps especially educational experiences that might surprise a reader or make a reader question assumptions he or she has about education. That is, aim to be a “teacher” in your own essay and teach us something new about how we think about and define “education.”

Guidelines and Suggestions:

- Self-teaching/learning. Think about hobbies you have—topics that you are an expert on and may have never “learned” in a specific school setting.
- Learning from experience.
- Learning from travel, moving from one place to another, or a specific place itself.
- Learning from mistakes and/or failure.

There are many other options here for this assignment. Creative thinking yields the best results. Make the assignment your own. One of the keys to this assignment is to start off with a sense of where you want to take the reader in this essay before you get started. That is, have a good

sense of the “idea” you want to teach us. Some writers refer to this as the “hook”—the idea that will catch a reader. You do not have to have everything figured out, of course, as we are going to draft our way into the assignment, but it is good to have a sense of direction right off the bat.

Personal Essays and Topic Selection:

Please do not divulge too much personal information that would make you or your reader uncomfortable. Respect your own privacy. Deeply painful personal issues may include abuse, violence, or death. Keep in mind that that with any writing project for college, a professor is grading your final written work, not the experience itself. Many times students who write about painful topics do so with poor results. It is often difficult to craft these topics into coherent and strong documents without a lot of time, psychological space, and reflection. If you have questions on your topic, *please see me right away.*

Format and Submission:

5 full pages, double spaced, 12 point font, Times New Roman or Arial, standard 1” margins

English 1302 – Composition II

Introduction

In addition to developing composition skills students have acquired in ENGL 1301, this second semester freshman course has two main focuses—making and evaluating arguments and conducting and applying both primary and secondary research skills. The teaching emphasis should be effective research methods and argumentative writing in an academic environment. The skills learned in ENGL 1302 apply across disciplines and should prepare students for a variety of writing situations that call for argumentation and the ethical use of sources.

Composition and Persuasive Texts

Professors should focus on composing practices through the study of argument. Broadly speaking, writers of argument develop an informed stance on their topic, using argument to share this stance with particular audiences for particular purposes. This course guides students in developing strategies for writing through its focus on how rhetorical concepts such as purpose, audience, genre, cultural context, and style inform written arguments. Students will practice analyzing published texts from a variety of fields. Students will carefully read the texts to examine the expressed and implied purposes of published arguments. Students will evaluate the texts according to their ability to present logical arguments, to avoid fallacious reasoning, to provide substantive evidence, and to formulate rhetorically sound counterarguments. They will integrate and synthesize sources in carefully formulated argumentative papers and projects of their own. **Students in ENGL 1302 should expect to produce 15-25 closely-graded, polished pages by the end of the semester. Professors typically assign 3-4 writing projects including at least one research paper.**

Research

Students will gain experience with conducting primary and secondary research as a means of developing and clarifying their stance toward their topic and/or acquiring a richer understanding of the context and potential purpose for the arguments they develop. As a part of researching their argument, students will identify and follow relevant stylistic conventions with regard to citation and formatting. Students will extensively practice correct and appropriate synthesis of the relevant primary and secondary sources. They will also master using a citation style—MLA is strongly recommended. Students in ENGL 1302 should expect to produce at least

one argumentative research paper with an appropriate number of scholarly and other credible sources.

English 1302 Aims and Scopes

The purpose of English 1302 is to introduce students to the scholarly task of writing an academic research paper. This class combines instruction in argumentative writing with research practices that students can apply to projects across the disciplines. The course builds upon skills learned in English 1301 by requiring students to apply what they have learned to the larger task of producing scholarly research-based, argumentative writing.

Goals	Recommended Practices	Assessment Strategies
1. Demonstrate knowledge of individual and collaborative research processes. (Teamwork, Critical Thinking)	<p>Students are given a thorough introduction to library research and discuss sound practices for using the Internet as a research tool. Some class discussions and activities focus on determining the difference between appropriate academic sources and other sources.</p> <p>Students learn the difference between primary and secondary sources in order to determine which writing situations might require them.</p> <p>In addition to an individual argumentative research paper, other assignments may include a research proposal, an annotated bibliography, and/or a detailed outline.</p> <p>Professors may consider assigning research projects that incorporate service learning, ethnographic methods, or other methods of data collection that might introduce students to the way research is conducted in different fields. For these projects, students may engage in collaborative research and share results with classmates. Students may also collaborate on research by working in groups or as a class to analyze and evaluate sources.</p>	Professors assign essays that require students to engage in the research process. Professors assess the students' use of quality sources and research processes. If there are additional research assignments, the instructor assesses the students' ability to follow effective research practices.
Goals	Recommended Practices	Assessment Strategies
2. Analyze, interpret, and evaluate a variety of texts for the ethical and logical use of	Students learn to analyze a variety of arguments, including those used in scholarly, oral	Professors provide written and verbal feedback on students' responses to a variety of challenging and varied texts.

evidence. (Critical Thinking)	and visual texts. Students engage in close reading of challenging and varied texts and use class discussion to foster critical thinking. They strengthen their skills identifying the use of pathos, ethos, and logos and learn to apply these strategies in their own writing. Students learn and improve identification of logical fallacies in the arguments of others. Class discussions and activities may focus on helping students formulate rhetorically sound counterarguments in response.	These responses may be in the form of Canvas assignments/discussions, writers' notebooks, response writings, and/or in-class assignments. Professors assess responses according to the student's ability to analyze, interpret, and evaluate the ideas of others.
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3. Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays. (Communication Skills)	Students write essays that incorporate the ideas/evidence of others but emphasize the student's own critical thinking on the issue. They learn to synthesize the ideas of others in order to establish a context for their own arguments. Students practice summarizing, paraphrasing, and quoting in the course and determine which is most appropriate for the writing situation. They learn the necessity of providing substantive evidence appropriate for different audiences and contexts to support their arguments.	Professors assign at least one major research essay that requires a reasonable number of appropriate academic sources. The grade depends in part on how well students use appropriate research in support of their argument.
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Goals	Recommended Practices	Assessment Strategies
4. Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action. (Communication Skills)	Students work on assignments that require them to form an opinion and support it using argumentative strategies, as well as effective scholarly and other credible sources. Professors provide a variety of texts that deal with a particular issue so that students can see how different authors use argumentative strategies, including counterargument, to defend a position. Through revision, students learn to make	Major assignments include argumentative essays that require an explicit thesis, with the argument/thesis taking precedence in the grading. These assignments should also require reasoning and evidence to support claims, as well as responses to relevant counterarguments. Professors should provide written and/or verbal feedback on the strength of students' arguments and counterarguments with a critical eye toward fallacious reasoning. Professors evaluate final drafts to determine if the writing meets the

	their writing more effective in achieving its purpose.	conventions of the genre and if the student has demonstrated control of grammar and punctuation.
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5. Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.) (Personal Responsibility)	<p>Students learn to appropriately document sources in their major writing projects for English 1302 with an understanding that this is a required part of all scholarly research. Professors provide workshops and activities on MLA style, both in-text and Works Cited documentation, which students must use in their assignments throughout the semester.</p> <p>Students learn the conventions associated with the writing of research papers, with an emphasis on strategies that can be applied across the disciplines. Students learn that other disciplines use other styles and that understanding the conventions of MLA will help them to understand how to use any of the other styles that they may need in their other courses.</p>	All major essays require MLA format and are assessed accordingly. Professors may also wish to give quizzes and/or an exam that tests students' knowledge of MLA formatting and citations.
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Goals	Recommended Practices	Assessment Strategies
6. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)	<p>Students learn to take personal responsibility by properly documenting source material for an academic essay that requires the use of scholarly sources as evidence. Plagiarism is thoroughly discussed in class.</p>	<p>Review college policies about plagiarism, collusion, etc. at the beginning of each semester, including textbook and/or handbook descriptions and discussions. All suspected cases of plagiarism should be fully documented and filed as a "Student Incident Report" (available on CougarWeb) with the Dean of Student Development, and professors must wait until receiving the Dean's report before any grade is given to the submission. Professors should have a clear policy that states the potential consequences for plagiarism.</p>

English 1302 –

Sample Assignments & Writing Projects

Response Papers

300 words minimum

The goal of the response papers is to get you thinking critically about the material and to spark discussions in class. You should make every effort to stick to the topic, to think critically, and to shape your writing according to academic standards for argument and presentation.

Tips for writing a good response paper:

1. Address the prompt
2. Incorporate quotes and other details from the readings that you have been asked to respond to while using in-text citation.
3. Organize your thoughts. This is not a journal entry. Treat the response paper like a mini-essay. It needs a beginning, middle, and end.
4. Always refer to authors by full name first, then by last name every time after that.
5. Make sure you cite your sources properly.
6. Make sure you demonstrate that you are thinking critically, not just summarizing.
7. Use MLA standards for referencing a text in your paper. Book titles are italicized, for example.
8. Don't engage in fallacious reasoning, ever.

The easiest way to earn a “does not meet expectations” on this assignment is to not meet the length requirement, not cite your sources, not quote and provide specific evidence from the texts, and/or not actually answer the prompt.

Rogierian Argument

Assignment refers to *Current Issues and Enduring Questions: A Guide to Critical Thinking and Argument*, 9th ed.

What is Rogierian Argument?

Students often approach argument with the notion that issues have two definite sides and that argument must be contentious or even combative. With contemporary issues, people also tend to react to a topic rather than thoughtfully analyze the problem and carefully develop and support a stance. Rogierian Argument pushes you to engage a topic deeply, analyze opposing views, represent multiple perspectives fairly and accurately, look for underlying beliefs and values, and find common ground, resisting the impulse to see an issue as having two distinct sides that cannot meet. Read Chapter 12: “A Psychologist’s View: Rogierian Argument” carefully to prepare for writing your own argument.

Choosing Your Topic

From your textbook, choose two essays representing opposing viewpoints on a single issue. Select your sources from the pairings in Part Four: Current Issues: Occasions for Debate or the clusters in Part Five: Current Issues: Casebooks. Read both essays several times and analyze them carefully, working to understand both stances and to find the merit in each. Look for ways in which the issue is more complicated than simple pro/con arguments. You will assert your own claim on the issue, but you must do it in a way that appeals to those who would disagree with you. Audience is your primary concern for this essay. Imagine that your audience is resistant or even hostile to your stance. Who might that be? To whom is this topic most important? Why do they oppose your claim? How might you qualify or modify the claim to better appeal to them? What values do you share with that audience? To help you imagine an audience, you might also consider yourself a moderator between the two authors of the essays you have chosen. Do they share any values on which you might establish common ground?

Crafting Your Argument

Unlike other academic arguments, which state a thesis clearly in the first paragraph, Rogierian argument asks you to delay your thesis. If you immediately state a claim with which your reader disagrees, you risk alienating the reader and losing your audience. To stave off the reader’s impulse to become defensive, first you must show that you come from a place of good will and that you take their stance seriously. A Rogierian Argument might follow this pattern:

- State the problem, showing why it is important to address.
- Summarize the opposing stance, showing that you understand and have thought about their position and that you are approaching the topic with an open mind.
- Grant validity to the opposing position where you can, showing that you are willing to accept the good points they make and are not dismissing them outright.
- Establish common ground, emphasizing the values that you share.
- State your own stance, emphasizing not how your position is right and theirs is wrong but how you would both benefit from accepting your viewpoint. Show the audience how their values are upheld in the stance you take. Once you have shown that you are willing to hear them out, they will be more receptive to the argument and support that you offer.

Specifications:

- 1500-1700 words (5-6 pages)
- Cite two essays from the textbook (you may use additional sources as needed)
- MLA-style formatting
- 12-point Times New Roman font, 1" margins all around.
- Essays turned in under the word count, turned in late, and/or that do not follow the prompt will score a 0.
- You must follow proper quotation and citation rules by using page numbers and proper in-text citation. You must also include an MLA works cited page at the end of the paper, even if you're only citing the essays in the textbook.
- Follow precise grammar rules, and use good syntax and diction.
- You should proofread your work and consider scheduling a writing conference with me before the due date to work on your writing.

Argument from Field Research

This assignment draws from the field of ethnography. The ethnographer embeds herself in a group to observe intimately the members' social behavior and culture, often becoming a participant in the group.

Selecting a Topic

For your topic, choose a group to which you have full access. If you are not a member of the group, you must be able to at least be welcome among them so that you can closely observe them and talk to them. Some possible groups might be the kitchen staff at a restaurant where you work, a Sunday School class in your church, your sports team, the school orchestra—any group of people who come together based on something they have in common.

Researching

Once you have chosen a topic, you should begin your research right away. Do your initial observations very early in the process so that you can return for follow-up research once your argument begins to take shape. You will employ a variety of primary research methods and record detailed notes in your field journal, which you will hand in as part of your final portfolio (see attached assignment for details).

Writing the Argument

Once you have collected your research, you will evaluate it, looking for patterns in behavior, practices, and language. Do not wait until you have completed all of your research activities to begin evaluating and interpreting it—write some assessments of your observations and interviews throughout the process, letting your interests shape the next research activity. When you write your final essay, you will make an argument about the group, citing your research as evidence. You will do prewriting activities and in-class workshops that will help you find the kind of argument you want make.

Graphic Element

Include at least one graphic element to enhance your essay. This could be a photograph, table, graph, or reproduction of media gathered from the group.

Specifications:

- 1600-1800 words (about 5-6 pages before adding images)
- At least one graphic element
- MLA-style formatting
- 12-point Times New Roman font

Portfolio contents:

- Grading rubric
- Author's note
- Final draft
- Topic Proposal
- Field Journal (original pages, photocopies, or typed transcripts)
- All rough drafts
- Peer Reviewed drafts

Field Journal

Your field journal may be any kind of notebook or a computer file in which you can take notes while you are observing the group. You will hand in your notes, which you can be hand-written or typed. If you do not want to tear pages out of your notebook, you may photocopy your notes.

Direct Observation

A substantial part of your research will be direct observation. Before you observe, do a ten-minute freewrite about the group—this will help you recognize your beliefs and assumptions going into the project. You should observe this group and take notes for at least one hour, probably longer (you can break it up into multiple occasions). Record the time and place of the observations and describe the physical setting and the people in detail, recording dialogue as well as non-verbal communication carefully. Where do they meet? Why is the place chosen? What is the purpose of the meeting? Is it scheduled or spontaneous? Do they wear certain attire? What do they talk about? What kind of language do they use? Do they have jargon specific to the group? Do people have clearly defined roles in the group? Are these roles decided in an official manner or do they emerge through the group dynamics? What makes a person an insider to this group? Is this group open to outsiders? How might someone gain admission or acceptance? Do another freewrite after your observations.

Artifacts

Select one or more objects associated with the group. Describe the artifact in detail in your field journal. What is its function? Are there many like it or only one? Can anyone have access to it? How do group members acquire it? Is it a tool used to accomplish a task? Does it carry symbolic meaning? Is it kept in a particular place? Does it require special care? Do group members consider it special or mundane?

Media

Review any documents or other media associated with the group. Do all group members have access to it? Do they produce it, consume it, or both? What function does it serve in the community?

Interviews

Conduct at least one interview with a member of the group. If possible write your interview questions after your initial observations so you can target your questions toward your developing interests and so that you can ask for explanations and elaboration on something you have observed.

Questionnaires

If you have access to and cooperation from several group members, consider creating a questionnaire to see if there is consistency or difference in the ways they understand their group and their roles within it.

Major Research Project

Research Project Proposal

For the remainder of the semester, you will work on one extensive research project, completed in multiple parts. You must submit ALL parts of the project to receive credit. The first component is the research proposal. This is a short proposal similar to other topic proposals we have done, but it is important for you to remember that you will work on this project for several weeks. Choose something that will hold your interest for that long! The topic that you propose now will be the topic of your annotated bibliography and your final research paper. While you may refine your topic by narrowing it, broadening it, or changing your focus within it, you will not be allowed to choose a new topic after writing the annotated bibliography. It is a good idea to read the assignments for the annotated bibliography and the final paper before proposing your topic.

For your proposal, describe your topic and your particular area of interest within it. Explain why you are interested in this topic and why it is important. Include a working thesis statement and a major research question. Your thesis statement will probably change as you learn more about your topic, but having a “hypothesis” at this point will give you an idea of what kind of argument you need to develop and will help guide your research. If you have secondary research questions, include those, as well.

Your proposal should be typed in 12-point Times New Roman font and use MLA formatting. It should be a minimum of 250 words long.

Annotated Bibliography

Academic writing is a conversation. When you approach a topic, you are entering a discussion among scholars, and your research should reflect where your contribution fits within that conversation. An annotated bibliography presents a topic and a collection of resources related to that topic. For this project, you will present a topic and five secondary sources that are relevant to that topic. At least three of those sources must be **peer-reviewed scholarly articles**. A peer-reviewed article is published in a professional academic journal, and it has gone through an editorial process in which scholars evaluate the article’s quality before publishing it. The other two required sources may be from scholarly journals or **academic books, or** popular sources

like newspapers or magazines. You will need to use the LIBRARY's databases and holdings to find appropriate sources—do not rely solely on Google!

Components:

Introduction: Your introduction should define your topic and your particular area of interest within that topic. You should then offer some justification for your selection of sources: Why did you choose the sources that you selected? How do the arguments of the authors relate to one another? How do these sources amplify your understanding of the topic? In other words, what kind of conversation are writers having about the topic?

Discussion of sources: For each of your five sources, give a full bibliographic entry (these will be within your essay, not in a Works Cited page at the end) and write a paragraph that summarizes the central argument and comments on the value of the article. What is the rhetorical situation of the article? Was it published in an academic journal for a specialized audience? Is it a piece of investigative journalism published in a national magazine? If it was published several years ago, how is it still relevant? Why should the reader know about the article? What does it add to your understanding of the topic? How does it fit in the conversation with your other sources? How might this source be useful in your project? Quote and paraphrase from the sources to illustrate your points.

Specifications:

- 3-4 pages long
- Five secondary sources (at least three from **peer-reviewed** journals or **academic books**)
- MLA-style formatting and documentation
- 12-pt. Times New Roman font

Portfolio contents (in this order):

- Grading Rubric
- Author's Note
- Final draft
- Research Project Proposal
- All rough drafts
- Peer reviewed drafts

Research Paper Progress Report

The third component of your research project is the Research Paper Progress Report, which tells me how you are using the research you conducted for the annotated bibliography to write your final research paper. It has been a couple of weeks since you submitted the annotated bibliography, and you should have begun your first draft of your research paper. Considering your own writing process and your experience drafting your final paper, write one- to two-page report that answers the following questions as specifically as you can. Please write your report in paragraph form, not a bulleted list.

- What work have you done since submitting your annotated bibliography?
- What has been most difficult about beginning your research paper draft?
- How have you handled those difficulties?
- Which sources have you found most useful in drafting your research paper?
- Which sources are less useful than you had hoped?
- What information do you still need to know to write your final paper?
- How do you plan to find that information?
- At this point in your process, what is your working thesis?
- How has your thesis changed since you originally proposed your project?
- What work do you have left to do to complete your research paper draft?

Final Research Paper

Working with the topic you proposed and the research you conducted for your annotated bibliography, you will write a research-based academic argument.

Argument: As you have learned over the course of the year, all academic writing is an argument. That is, it asserts a claim and supports it with reasons and evidence. Some arguments are controversial; some present a problem and propose a solution. Others argue that a topic deserves attention or should be interpreted in a certain way. The requirement is that you present a clear, specific, and arguable thesis about an important topic (part of your task is to prove to your reader that the topic is important—it does not necessarily have to be controversial) and that you support it with logical reasoning and evidence.

Research: You did substantial research on this topic as you prepared your annotated bibliography. For that project you were required to cite at least three peer-reviewed scholarly articles and you were also required to analyze the usefulness of the sources for your particular project. You may have found in that process that the topic you chose was addressed by several scholars and the sources were timely and relevant to your thesis. You may also have found that your topic was more thoroughly covered by current popular media, like magazines or newspapers. In the process of writing your first draft you might have also found a need to do field research, like direct observations or personal interviews. For your final paper, you will demonstrate your skill in evaluating sources and selecting research appropriate to your topic. While you are required to cite a minimum of five sources, you will decide whether you should use the sources you used in your annotated bibliography, if you have reason to seek out different kinds of sources, and if you need to cite more than five to best serve your argument.

MLA Style: Because using MLA Style correctly is one of the Student Learning Outcomes of this course, you will receive a separate grade for use of MLA style in your research paper. This means you should be extra careful to check for correct formatting, in-text citations, and Works Cited list.

Specifications:

- 7-8 pages long
- A minimum of five secondary sources
- MLA-style formatting and documentation
- 12-pt. Times New Roman font

Portfolio contents (in this order):

- Grading Rubric
- Author's Note
- Final draft
- Topic Proposal
- Annotated Bibliography (final draft only)
- Research Paper Progress Report
- All rough drafts
- Peer reviewed drafts

Argument of Fact

Assignment:

For this assignment, you will be making your own argument to inform your audience about an area of interest to you. The topic you choose should address a current issue or an area that people may not know much about and could have misinformation about, but please avoid the following banned topics: GMOs, marijuana and other drugs, gun control, abortion, e-cigarettes, cyberbullying, and political candidates. There may be other topics that will not work for this assignment, so you **must** get topic approval for me before you begin writing.

This assignment requires some research; you will need to include at **least three recent (from the last five years), credible sources**, including **at least one recent peer-reviewed scholarly article**. You can use the database *Academic Search Complete* to help you find sources.

Your tone will be objective and neutral; your job is to inform your audience about the topic, instead of persuading them of your opinion.

Your essay should be well structured, with a clear introduction to the topic in the introductory paragraph, as well as a strong, clear thesis that indicates the major areas you will cover in your essay. The body paragraphs should be well structured, with clear topic sentences indicating the sub-arguments, and with sufficient evidence and analysis to develop each point. All evidence must be cited using correct MLA in-text citations and clear signal phrases.

See the relevant reading in *Everything's an Argument* (pp. 151-184) for help choosing a topic.

Audience

Your audience is your peers and instructor, who are interested in a college-level presentation of information.

Requirements

The minimum word count is 1000 words, and the maximum is 1500 words. Remember that in MLA, the Works Cited page and header *do not count* toward the word count. The paper must use correct, 2016 MLA formatting and citation. It must be submitted to Canvas as a .doc or .pdf.

Grading Criteria:

- Ability to find and evaluate relevant peer-reviewed, scholarly sources
- Integration of evidence into your own argument
- Demonstration of audience awareness and sensitivity to differing opinions
- Ability to present information objectively and clearly

- Thoughtful and clear organization and transitions
- Demonstration of critical thought
- Ability to write clear and thoughtful explanations of information
- Engagement with all stages of the writing process (proposals, drafts, peer review, etc), and evidence of revision from early drafts to final draft
- Evidence of final editing and proofreading
- Adherence to the assignment guidelines

Important Due Dates:

Choose your topic by **date**

Rough draft due (online and in hard copy): **date**

Final draft due (online): **date**

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Response Paper



Respond to the [Huffington Post article](#) “Model And Instagram Celebrity, Hipster Barbie, Dead At 22 Weeks” and your own [Google Image search of Sociality Barbie](#) with an argument essay of 3-4 pages which explores your definition of *real*, how much value you place/society places on real or reality, and why or if this matters going forward in a world with more and more artificial intelligence, social media, and Photoshop.

Critical Thinking before you begin—Sociality Barbie had followers on [Instagram](#); everyone who saw her photographs knew she wasn't a human, but people still valued *her* posts. Think about how truth and real are connected or disconnected in 2016. Keep audience in mind when determining what background information may be necessary to understand your argument and topic. Ultimately, ask yourself how much fiction is integrated into your reality.

Essay Specifics—the audience is your instructor, standard essay format and MLA style are required, evidence for your argument should include at least two articles from the college databases and quotes, paraphrases, and summary from the article, and standard American spelling, grammar, punctuation, and sentence/paragraph structure.

Due Dates—Peer review of rough draft due **date** in class, and final copy on paper at the beginning of class on **date**.

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Popular Culture and Argument



Popular culture is defined as the “cultural activities or commercial products reflecting, suited to, or aimed at the tastes of the general masses of people.”¹

Therefore, American popular culture includes the activities, products, and general entertainment that are popular with Americans: movies, memes, social media, video games, advertisements, music, music videos, blogs, television, podcasts, radio, etc.

Look at various examples of American popular culture and look beyond the surface. What messages and arguments are presented through these multi-modal forms of popular culture. What message does the imagery in a popular video game suggest? What about the lyrics about chart-topping, well-liked songs? What arguments do advertisements convey (hint—sure, they are meant to sell a product, but they often don’t feature the product—instead they appeal to viewers’ emotions and desires—refer to the Jib Fowles article).

Once you notice some patterns, choose one—identify a single message, argument, controversial issue, or stereotype that appears **throughout** American popular culture in its various forms (make sure the selected message or stereotype, etc. is repeated in many different examples and forms of media and culture). For example, if you selected the issue of gender and the definition of masculinity/femininity, or what it means to be male or what

¹ Dictionary.com definition.

it means to be female, then you want to think about the specific point of view generally presented/argued by pop culture. If the point of view is that being masculine (to be considered “a man”) means that a male must be violent, objectify women, and/or be an incompetent/uncaring father, etc. (all negative stereotyping of men—like the stereotype that “all men are pigs”—an idea that was used literally in a [Trojan Condom ad](#) a few years ago), then find another example of this same kind of argument in popular culture (a song, film, television show, advertisement, political cartoon, music video, etc.). In other words, you want to find at least three or four examples within popular culture that presents the same/a similar point of view about the issue in various mediums/styles (i.e. not only one kind of source—use a mixture of mediums from film, music, and advertisements to popular magazines). The idea behind finding at least three or four examples of popular culture that presents this same point of view and perspective about an issue is to convey the message that this is not a singular point of view presented by one television episode (or film, etc.), but one held by popular culture, at least in part.

If, it is necessary for you to set up the television show (or film, etc.) and discuss the way in which the show/series functions, please do so. Your analysis/critique can contain some plot summary, but **any summary should be directly relevant to your argument** about the text. **The purpose of this assignment, in short, is to formulate a critical analysis that presents a coherent, logical, and clear argument that is focused around a specific and strong thesis.**

Requirements (aside from those explained above):

- ❑ the critique/analysis must be 5-8 complete MLA-formatted pages **plus** a works cited page, including both primary sources (examples of popular culture) and secondary sources (research).
- ❑ you must follow the five steps of the writing process, and be sure to use an organizational tool focused around a specific thesis statement and three (or more) main points (see “Planning” document on Canvas, and follow it closely). The thesis presents your analysis of popular culture’s message and typical point of view about a topic/issue/group. Your main points then answer “how” and/or “why” popular culture sends this message to Americans (supporting your thesis, offering your reader reasons/ways this argument is true). **Please note that your main points are not specific examples of pop culture—this is part of your support/evidence—but points that you are making about a pattern and message in the American media.**
- ❑ you must *cite* **a minimum of three academic/scholarly sources** to support your argument; the sources do not have to be about the popular culture itself (although they may be), but they could also be about the issue, or supporting evidence focused upon the theories of argument in and/or analysis of popular culture (TBE). It is suggested, however, to have at least 5-8 properly evaluated secondary sources (this may include documentaries, such as *Killing Us Softly 4* and *Tough Guise 2*, that analyze American media, etc.).

You must use college-level sources and include at least three academic texts such as academic journals (scholarly/peer-reviewed) and books (e.g. those written by scholars/professors and published by university presses). If you need help finding academic sources, visit the library, use the library's databases via CougarWeb (JSTOR is suggested), and ask a librarian for research assistance should you encounter difficulties obtaining appropriate sources. You can also use the online chat option posted via the "Lab Requirement" Module on Canvas.

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Invention

Introduction

Invention activities—often referred to as prewriting—serve as useful starting points for student writing in the classroom. It can be a place for students to leave the classroom with one or more starting points for an assignment. Instructors should at this stage allow writers to explore the topic widely, letting students think imaginatively and creatively on the topic. Usually even if writers think they know what their approach might be for a given assignment, this kind of prewriting helps them explore the topic further, and allows early insights into directions within that basic topic.

There are two basic types of invention students can work on: in-class activities and homework assignments. In-class invention strategies give guarantee students will leave the door with writing accomplished. Invention activities showcase for students the process of writing—that is, taking a rough sketch from an in-class writing and turning into a polished essay.

My invention strategies are premised upon the Socratic ideal of pedagogy that emphasizes critical self-reflection and probing questions in search of truth as well as in the democratic tradition that views the primary role of the liberal arts as the cultivation of sympathy and community. Socratic teaching requires small classes, or at least regular meetings of small sections within larger classes. Therefore, I establish collaborative learning teams at the beginning of the semester with team leaders selected by the teams. The teams allow even large classes to accommodate the Socratic process of asking relevant, timely questions, collaboratively evaluating evidence, writing well-structured arguments, and analyzing the arguments of others in real time in the classroom and online while learning to see one another as human beings sharing a common goal. –Rachel Tudor

Out-of-Class Invention Strategies

All class writing assignments begin with a reading assignment. Students are responsible for posting their response to the reading assignment on their edublog account. Students are also responsible for reading and commenting on their team members' blogs. I suggest four areas for critical reflection: Practical content, characters, artistic qualities, and ideas. Students are also instructed in the use of comparison/contrast and journalistic inquiry (who, what, when, why, where, and how) as methods of exposition. In addition to text, students are encouraged to post images and links to relevant articles and information on their blogs. After reviewing the blogs, I suggest exemplary posts to the class via Canvas.

- You have a tape recorder, talk to the tape recorder for 15 minutes on the subject of your choice and see what kind of topic you come up with.
- Take a walk in nature! After fifteen minutes, free write on topic.
- Meditate—think about your breath—present moment, etc. Find someplace relatively quiet and away from distractions. After ten or fifteen minutes, free write. (can also be done in class)

In-Class Invention Strategies

Team Tactics

In the classroom, the teams form small circles to discuss their posts and comments with one another and identify a topic they would like to lead the class in discussing. On other occasions, I will pose a question for the teams to discuss. For example, after reading Pericles' *Funeral Oration*, I ask the teams to identify the democratic core values articulated in the speech and rank them in order of importance.

Class Tactics

Begin class with a writing prompt that requires an analysis or an evaluation of a reading assignment. Students write for approximately 10-15 minutes and then discuss their responses with their teams. After students have shared their written responses with their team members (10 minutes), the class forms a large circle where the teams share their refined ideas, comments, questions, and conclusions with the class (sometimes the class simply forms a large circle to discuss their responses—it depends on the complexity of the writing prompt).

I find that these out-of-class and in-class invention strategies provide abundant material and ideas for students to use when composing their formal essays.

Writing prompts

Begin class with writing prompts to get students to write on topic/technique related to an upcoming essay. Students write for the first ten minutes of class. They may choose to use material generated in this manner in their essays or to rework/add to material they are already working on in their essays. Some of these may work better for 1301; they are first the first five. The others may work better for 1302.

- To get students to consider writing more interesting description, come up with an analogy/comparison using “like”—the more outlandish, the better—to develop

idea/topic and ask them to either explore the simile or to come up with their own. For example: Narcissism is like a seesaw.

- For an essay requiring description, try the “synesthesia” exercise: Use your sense of sight to describe a sound, your sense of touch to describe what you see, your sense of hearing to describe a smell, etc. For example: The pain in her stomach was not a dull, throbbing purple, but a sharp, searing yellow.
- Use music. To get students to think about the relationship between form and function (or style and content), put on a song that has lyrics related to a topic students are working on. After the students listen, have them write a response, paying attention to the ways the lyrics and music augment each other (or not). This can also be done at home. Another possibility is to play music that creates a particular emotional feeling/story (best not to have lyrics) and have students write what they feel or create a story using descriptive details and metaphors. A good example would be one or two of the movements from Mussorgsky’s *Pictures at an Exhibition* (these are fairly short).
- Have students describe something in their draft without telling what it is. Have them read out their descriptions to see if others can guess what they are describing.
- Ask direct questions about a topic to help students come up with their own ideas. For example, if students are writing an essay answering the question “Who are the Millennials?” use the following topics: If you had to choose one quality that is commonly shared by Millennials, what would it be and why? Or, what is a stereotype about Millennials that you think is unfair and why?
- Use the idea of the reporter’s questions (who, what, when, why, where) but with a twist: Pretend you are being interviewed by someone (from the past, the future, another country, another planet) about a topic you are considering or already writing about for your essay. What kind of questions would this being ask? How would you communicate with them?
- To get students to go beyond standard solutions to an issue, come up with “What if questions” (can be somewhat wacky hypotheticals) related to a topic and have students respond. For example, if your topic is violence on campus: What if specially-trained dogs were used to protect students and faculty from violence on campus?

Drafting

Diagram major points—trees, matrices, columns, traditional outlines, or something more creative, such as a story board of your essay (similar to a graphic novel).

Lifeline (Ideal for 1301 literacy narratives)

1. Draw a life-line. Mark off the important years or segments of your life. On a piece of paper turned sideways, draw a horizontal line across the page—this line symbolizes your lifetime. Put your birth at one end, and “today” at the other. Mark the big events that had an impact on you and your education—such as movements through school and other milestones that have to do with reading/writing/education.
2. Note the people who were involved in those situations. Draw lines to the major eras of your life and note the people you associate with each.
3. Note the places involved in the milestones. Where were you? (school, home, other family, friends, etc.)
4. Think about the specific activities involved in each milestone.
5. Note the stories that are involved with each milestone.
6. Think about objects involved with each milestone. Do you have an award, a text, or a book that is associated with these educational/literacy moments? Have students choose a few of these milestones and use them as places to write from in class. Students should leave the class with one to three ideas for the literacy narrative.

Peer Review

Introduction

Peer review is one of the most important tools for students to learn more about their own work through reviewing the writing of their peers. While useful, instituting effective peer review strategies may be sometimes difficult, as students need to learn and then employ effective framework language for peer review to be successful. There are several ways to approach peer review in the classroom, and students often benefit from trying out new kinds, and then over the semester, helping the instructor decide which kind works best.

Here are some helpful tips:

- Keep in mind that each class has its own personality, and some classes work better with some types of peer review over other types.
- Keep a conversation open with students over the course term about what is working and what is not working in peer review via group discussion and/or private conversation.
- Talk to students about your own positive and negative experiences working with others on your writing.
- Some studies suggest that what many instructors may see as idle chit chat is actually a critical tool in the early weeks of peer review. Because writing and peer review are social acts, students often feel uncomfortable sharing their writing with others. Keep students on track, but also keep in mind that writing and our discussion of writing can be improved when students get to know one another and feel more comfortable in the classroom during the first weeks of the course. Many students at Collin have never shared writing before, and many feel self-conscious and nervous about their writing abilities.

Types of Peer Review:

Small Groups

- Most groups work well with 3-4 students, depending on the length of the class.
- Some instructors provide worksheets with specific questions that can help groups stay focused
- Some instructors let the group set the agenda and manage time/work
- Some instructors work closely inside a group, while others walk around and manage work. Working closely with a group helps model best practices for group dynamics.
- Novelty peer review: Some instructors use creative spins on the peer review process to engage students. For example, the *American Idol* peer review asks for students in groups to take on the roles of a cynic, a cheerleader, and an expert. You can play a YouTube clip from the early seasons of the show to model this.

Switching drafts

- Anonymous drafts swaps with no names: Have students bring in drafts with no name. Mix up drafts and pass around.
- Round Robin: Students swap drafts, comment (using specific questions), and switch out new drafts as other classmates finish. This takes up a 50 or 75 minute class period. If time permits (especially in a 75-minute or longer class), ask students to write down trends they saw with essays on the board as they finish up. You can have a helpful conversation about general issues the class is seeing in the final minutes of class.

All-Class Workshop

- One or two students read his/her work for the class. Students are required to fill out review sheets and hand them back to the writer. Writer and instructor can ask specific questions and facilitate a conversation about the essay. The instructor can help students see the connections to their own essays.

Homework peer review

- Assign peer review as homework. The value of this approach is that students often give the essay more time and effort. Require hand-written notes and an overall evaluation of the essay, or a specific worksheet in conjunction with the assignment.

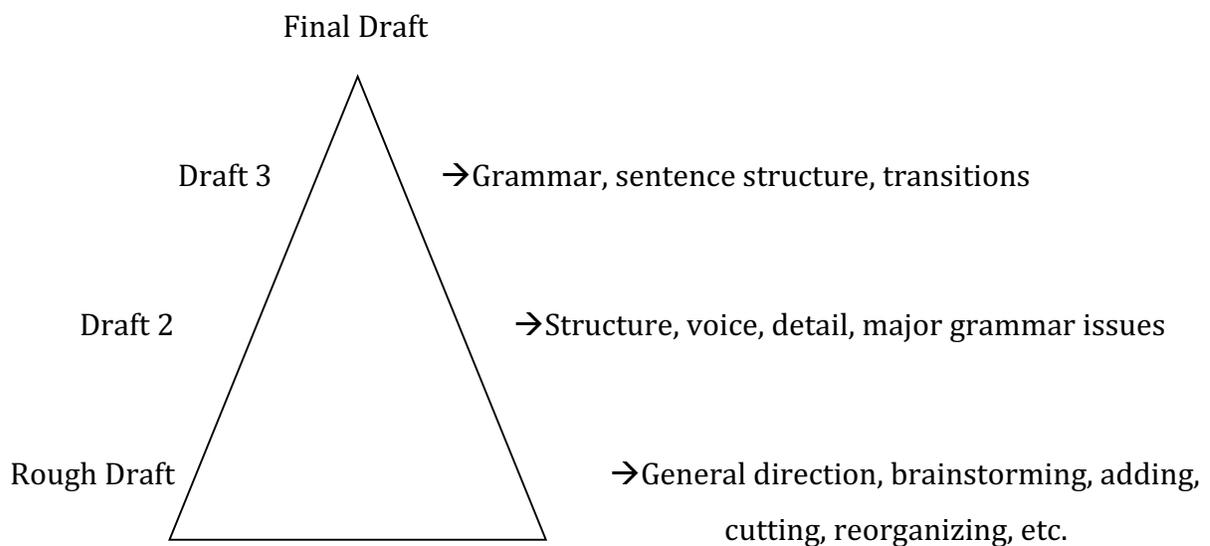
Technology and peer review

- If you are teaching in online or in a computer classroom, you may have even more room to experiment with peer review. Computer labs offer the chance for students to use highlighting, track changes, and other strategies to comment on a writer's work.
- Online instructors commonly use Turnitin's PeerMark function, Canvas email, the Journal tool, or the Wiki tool as a platform for sharing writing and commenting on writing.

Peer Workshops: An Example Handout for Students

On a first draft, there are certain kinds of features of the writing that are more important than others. That is, grammar issues in a first draft are less important than larger issues such as:

- Does the writing adhere to the assignment?
- Does the writer provide a logical organization to the material?
- Are there confusing aspects to the writing?
- What is working well in the draft?
- What direction would you suggest the writer take?
- Focus on specific questions/problems the writer brings up in the author's note.



Useful feedback is the key here. *What is not useful?*

- "This is great!"
- "I think you did a nice job. Good luck,"
- "Wow, I wish my essay was as good as yours."
- "I'm not a good writer, so I can't offer you any advice."

I've seen variations of these kinds of responses over the years and they leave writers frustrated because they are empty comments. Nice, yes, but not very helpful. These kinds of responses do not reflect an active, thoughtful engagement with the text and whether

intended or not, they suggest "I am too busy to think about something meaningful to say to you." That's not good.

Do not over generalize a response. Here is a particularly bad example --and yes, it's real: **"Over all it's not too shabby, but I think your meat and potatoes are looking a little scanty. You could definitely use a lot more material!!"** This response fails on a number of levels, but certainly begs questions and needs a lot more specifics to be useful to a writer. Don't try to be overly cute or amusing in your responses...again, it can come off wrong.

Useful strategies for responding to writers & being a critical reader/responder:

- **Summarize/Say back:** Here is what I see this saying... [This is useful because sometimes the overall point of an essay maybe lost, and the writer may not see this.]
- **Responding:** As I read this paragraph, I...
- **Pointing:** What seems most important here is...What seems to be missing here is...
- **Extending:** You could also apply this to... What would happen if you added...
- **Encouraging:** This section works for me because....
- **Suggesting:** If I were you, I would add.... You could move this paragraph....
- **Soliciting:** Could you say more here about...?
- **Connecting:** In my experience, this... When I read an article about this, the author made the point that...
- **Evaluating:** The opening is well done... The conclusion seems weak to me because it does not extend all of the point that you make in the essay...
- **Counter-arguing:** Some may argue that...
- **Questioning:** What do you mean here? This (point, idea, phrase, etc.) is confusing to me, could you do more to explain or rephrase for clarity?

Helpful advice:

- As you listen to a draft being read, take notes so you remember what to comment on later.
- Pay attention to details, always refer to the writer's text—discuss what's in the essay: sentences, paragraphs or pages.
- Be specific as you discuss the draft, especially as we move from draft 1 to draft 2.
- Respond to your peers as you want them to respond to you. Respect 😊

- Be selfish: ask the questions you want answers to as you work on your essay.
- *You make the final decision.* The point of workshops is not to force you into any particular decision about your work, but rather to give you a lot of ideas...to “test drive” your essay. You own the decisions and the ultimate “fate” of your work.

Notes on Creating Peer Review Handouts:

- Use open questions that ask students to write in full sentences. Use “yes” or “no” questions sparingly with a specific purpose. For example, if a student does not have a thesis, a “no, there is no thesis” can be powerful feedback. Follow-up questions are ideal here.
- Ask questions that focus students on specific goals for the draft workshop, depending on which stage of the writing process you are at. Having specific, focused goals for the peer review allows the class to pay particular attention to rhetorical concepts that are important to the project at that particular phase of the drafting process.
- Keep the questions limited to the time-at-hand and for the size of the groups.
- Ask students to refer to page/paragraphs and to quote from the student draft.
- Ask students to make connections to their own writing.
- Make students sign their names and be responsible for their comments.
- Optional: have writers review the feedback on worksheets.

Workshop Essay 1:

Reviewer: _____ Title: _____ Author _____

1. Record the author's thesis here:
2. Discuss the strength and weakness of the thesis.
3. Does the author introduce the topic and briefly define the topic in the beginning of the paper? If so, what could be improved in this area?
4. Examine the examples given. Select one to analyze. Why is this example a good example? Or, why was this example not completely effective?
5. Does the author discuss the significance of the topic within the broader concerns of society? If not, what should the author do to add to this work?
6. Look at the organization. Seriously consider what might need to be MOVED around or EXPANDED to improve the essay. Make at least two substantial suggestions for organization. What would you like to know more about?
7. How could the author make the evidence provided more sufficient? (EX. For films, use quotes. EX. For paintings, use research about the author. EX. For cartoons, use the five stages. EX. For the Symbol, Cite the research more appropriately.
8. Did the author fully cite the sources? IF you have any questions about this area at all, point them out to the author. Highlight areas that are probably from a source.
9. Does the conclusion seem to have an argumentative edge. In other words, the paper should not just be informative. The paper should argue something. Discuss three ways the paper could be changed to be more of an argument. Discuss ways that MLA Style and editing should be improved

Author's notes

This type of fill-in sheet is ideal for essays in-process. Instructors can fit the templates to specific assignments and your goals for the class period. This activity can give you the freedom to let students work out a verbal, interactive peer review without having to be as tied to writing down specific responses on a worksheet. Writers work from what they write to focus attention to problem areas in the peer review.

Before starting today's workshop, write a note to your group that follows this pattern:

At the last workshop I _____

So after that, I _____

When I started reading secondary research I found _____

So then I _____

Now that I have a rough draft I am pleased with _____

But I am still frustrated with _____

I really hope my group can help with _____

And I may need to ask my professor about _____

Once in your groups, listen to the author read his or her note to the group and the rough draft.

Directive and Facilitative Comments

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Below are lists of possible directive and facilitative comments. When peer-reviewing, your job is to avoid making directive comments. Facilitative comments tend to be far more valuable for the writer, as they are more likely to encourage substantive revision. Facilitative comments are all about your experience as a *reader*, as opposed to a critic, teacher, or copy editor. Most writers want *readers*, not copy editors. Directive comments tend to transfer authority from writer to reader; but facilitative comments are designed to preserve your control as a writer. Remember that facilitative comments must contain clear reference points for the reader. **QUOTE** the writer's words in your facilitative comments to give the writer specific feedback. Comments that do not clearly reflect the work are useless for the writer.

Directive Comments	Facilitative Comments
<p><u>Directive Statements:</u></p> <ul style="list-style-type: none"> • Change this word • Move this sentence to paragraph one. • Check your spelling 	<p><u>Facilitative First Person Comments:</u></p> <ul style="list-style-type: none"> • I'm confused by this word (indicate which word and then explain why it confuses you) • I feel lost here because_____. • I get confused in this section. When you say _____, I lose track of what you're saying, because _____. • I don't know what this sentence means. • It doesn't fit with the rest of the sentence because _____.
<p><u>Directive Questions (Actually indirect directive statements):</u></p> <ul style="list-style-type: none"> • Can you find a better word? • Can you move this to the conclusion? • Shouldn't this word be _____? • Don't you really mean_____? • Have you tried spelling and grammar check? 	<p><u>Facilitative Questions:</u></p> <ul style="list-style-type: none"> • What is the purpose of this paragraph? I think you might mean _____, but I'm not sure, because _____. • What does this word mean? (indicate the word in your comment) • How did you arrive at this conclusion? • I'm confused by your writing here because _____. • Do you really believe this claim? I'm having trouble believing you because _____.
<p><u>Teacherly comments of praise that don't lead the writer anywhere:</u></p> <ul style="list-style-type: none"> • Great paper! • This is excellent! <p><u>Meaningless one-word comments that don't</u></p>	<p><u>Comments that open up the paper or lead the writer in new directions:</u></p> <ul style="list-style-type: none"> • I find your paper fascinating. It makes me think of _____. • This image reminds me of _____. • Have you considered applying your theory

help anyone:

- Confusing
- Interesting
- Explain
- Excellent
- Elaborate

to _____.

- Why do you believe this claim you're making? What's the background here?

Revision

Introduction

As a modern rhetorical concept, 'revision' has been a part of educated discourse about composition since the end of the thirteenth century, mostly concerning the creation of laws and bank ledgers. From the sixteenth century forward, however, the "reference to critical examination of a text with a view to making corrections or improvements" (*Oxford English Dictionary*) has an ever widening circulation among educators, writers, and related *literati*. Predating the extant record of such activities, however, 'revision' as a retrospective survey in order correct, amend, or improve a text extends back into the first training guides (Quintilian, et al) of orators and speech writers of classical world and probably long before.

In American and European education, the original sense of the word simply meant a review in order to reinforce the authority of the content (oral or written); however, even as early as the eighteenth century, the term 'revision' had other senses, including "the act of seeing again; the fact of seeing a person or thing again; an instance of this; a fresh or new vision of something." (*OED*). Such alternate contexts reflect the art of composition as a larger aesthetic activity as recently reinforced by media philosophers such as Mark C. Taylor (*Hiding*), John Berger (*Ways of Seeing*), and Gerhard Richter (*Texts*), among many others. With the new and developing studies in composition (and by default, rhetoric), instructors have expanded their practical treatment of the revision process as both a creative and destructive force in the act of composition. At the essay, paragraph, and sentence level, revision shares many common purposes and techniques with all of the allied arts, both plastic (painting, sculpture, film, architecture, textile, etc.), literary, and performing arts. As Pablo Picasso so clearly related about the discipline of communication., "Learn the rules like a pro, so you can break them like an artist." Because the task of revision is the fulcrum between thought and writing, getting a student to this level of confidence, awareness, and commitment with reference to college composition is a perennial and complex activity for any instructor.

Although the following revision activities and materials have their basis in these ancient and modern philosophical tenets, they also reflect purposeful classroom practices for building effective communication skills that will help serve academic achievements of our current community college student population in all of their future course work and careers.

Revision Activities: Word Clouds

Definition

To get some practice with how dramatic revision can be, we are going to work with word clouds today. The University of Oxford defines a word cloud as a “graphical representation of word frequency. [It] presents a picture of the most common words used with those used more often displayed larger.” In other words, a word cloud offers a visual representation of a written text, highlighting word frequency and utilizing elements of color and design.

Activity

For today’s activity, I would like you to create a word cloud of your final draft of Essay #3. First, go to www.wordle.net. Once there, go to “Create.” This will then take you to a page where you have the opportunity to copy and paste the text from Essay #3. Once you have pasted in your essay, click “Go.” After a few seconds, the site will create the word cloud for your essay.

Once you have your word cloud, go to “Layout” and choose “Horizontal.” This will make your word cloud a little easier to read. Feel free to also play around with “Font,” “Color,” or any other aspects of formatting you want.

After you have finished, I would like you to type up a brief analysis of your word cloud. In your analysis, please consider the following points:

- What stands out to you about your word cloud? Remember that words are categorized and sized according to the number of times they appear. What are the most prominent words? Does this surprise you? Are some words overused?
- Is the main argument of your essay evident from this word cloud? If someone were to see only this exercise, could they figure out what your argument is?
- Finally, consider that this word cloud is a revision of your essay. How might this activity help you consider other ways to revise Essay #3?

Once you have completed this activity, please print out your word cloud and this analysis to turn in. Before printing the word cloud, please choose “BW” in the “Color” menu to make the image black and white (since our lab printers cannot print color).

Hot Spotting

This reflective writing activity is predominantly used for revising drafts, but it can be useful in writing and thinking about other texts you read for classes.

- Reread the draft, marking (underline, highlight, star, etc.) places where you think your writing is working. This could be a sentence that expresses a thought-provoking idea, a strong or startling image, a central tension, or a place that could be explored in more detail. These places are the “hot spots” of your draft.
- Copy one of these hot spots onto the top of a clean page; then, put your draft aside. (If you are working on a computer, copy the passage and paste it to a new document). If the passage is long, you can cut it out of the original or fold the draft so only the hot spot shows.
- Now write, using the hot spot as a new first sentence (or paragraph). Write for fifteen to twenty minutes, or as long as you need to develop your ideas. Don’t worry if you “lose” your original idea. You might be in the process of finding a better one.
- Repeat the process as often as feels right. (shoot for 3-4 times)
- Now put your piece back together. You might want to just add the new writing into the piece or substitute it for something you can now delete. You might even take out large sections of the original writing and reorganize the rest around your new writing. Consider how your conception of the “whole” of this draft changes with the new material.
- In your author’s note for Draft 2, focus on two things. 1) Write some directions for what you want to do with this writing the next time you work on it. What do you have to change about the text to include the new writing? 2) Reflect upon your revision process. What did you learn about your topic/your text from this process? Did you pursue a tangential idea? Deepen or extend an original idea? Change your perspective on the topic? Realize that you are really interested in another topic altogether?

***Note: This exercise works with a text of your choice. The best choices for this activity are texts that showcase a clear writing style--strong description, voice, or interesting grammar, sentence, organization, etc. Then ask students to replicate the style in their own voice and in a context that will fit into their own writing and rhetorical strategy. ***

Revising from a Sample Text

Step 1:

While word-for-word use of another person's text constitutes academic dishonesty and a clear violation of ethics, we can, however, try to mimic the best strategies that writers use in their writing. For example, if you find that a writer uses a phrase, the next time it seems appropriate to play with that phrase in your own writing, you can do so without worry, as long as it is in the spirit and not language more than four or five words long. We can also work with playing with another writer's style in our writing. For example, if you find a writer who develops his or her sentences with great detail, or uses interesting sentence structure, you can try to pull that style into your own writing. When mimicking a writer's style, you must also try to make it fit into the larger voice of your own writing style. Today, we are going to read the following essay. Note how the writer does _____. As you read, look for _____ and _____ and _____.

Step 2:

Select a sentence or two from the text, write them down, and then select a moment from your essay that needs expanding or needs richer detail. Use his text as a basis (a point of inspiration) to do similar work in your own essay. If, for example, the writer has a moment when he/she showcases his/her mental state, or what's in his/her pocket, or how he/she uses dialogue, use this as a point to add in something similar. Open your current draft and then open a new document. Write the inspiration quote and then copy over the short segment you want to expand from your own essay. Free write from that, working to copy and incorporate the writer's style into your own writing.

Step 3:

Try to pull that writing back into your draft. As noted earlier, you may need to smooth over the writing style to match your overall draft. That could mean working in other sections of the draft--every case works differently.

One-Inch Picture Frame

The terminology for this comes from Anne Lamott's book *Bird by Bird: Instruction on Writing and Life*.

The revision activity helps build in detail and expands ideas in your draft. Keep an open mind while doing this activity. Some of the writing may be useful to your final project, other writing may not. The key is to have an open mind and let yourself write without worrying about the larger "picture." Here we are focusing in on the small details, which you can later organize, expand, delete, or move as you like.

1. Look over the draft that you have. Imagine that you have a one-inch picture frame that you can move around your project. You can pick anything, including quotations/outside source material. Find a small moment inside the entire paper that seems significant or meaningful to you the larger goals of your essay.
2. Now, write about just that moment. Forget about all the things you are not writing about and focus in the one or two things in your picture frame. Think and write in a concentrated way about what is in the frame. Aim to write about 300 words.
3. Move the picture frame to another place in the essay. Repeat this three times.
4. Now take the one-inch frames and re-read them.
5. How could you revise your essay to include any of the information that you developed? As you work this out, keep in mind that including new information may mean writing new transition sentences, re arranging paragraphs, or cutting other paragraphs.

Writing a Revision Plan

Now that you have peer feedback, respond to your peer feedback and create a plan-of-action for revision. Be as specific as possible in your revision plan.

Please write full sentences and be as specific as possible.

1. Read peer responses to your draft carefully.
2. Write a reaction to your readers' feedback. What was most useful? Why?
3. How will you incorporate suggestions into your next draft?
4. Did your reading and peer review of peer essays inspire any new ideas for your own essay? If so, what are they?
5. Identify at least **three specific areas** that need work for the next draft. This is, essentially, create a "to do" list. Define each as **global revisions** (large revisions to the overall essay, including organization, structure, content), **paragraph-level revisions** (fine-tuning the development of specific paragraphs), or **sentence-level revisions** (phrasing, grammar, etc.).
6. Create a personalized schedule that outlines specific times to work on your essay. What work will you do for each writing session? Create manageable goals and work within your schedule.

Highlighting Revision (Ideal for late-stage research essay)

Today we are going to work on a revision activity that should help you see the makeup of your paragraphs. In essays that blend your views in with the views of others, it can be easy to let research overtake your own writing. Blending your voice with others takes practice, because it can be easy to let outside sources overpower your writing and argument.

For this activity, pick paragraphs in your drafts when you are working with outside sources. Since this essay requires you to discuss your own experiences with the topic, it should be obvious that you are writing these paragraphs in your own voice.

First: Do a **SAVE AS** and change the name of your document so that you can revise your main document without a lot of colors/highlighting and also so that you can include this in your final portfolio.

Pick colors to represent:

- Topic Sentence (The first sentence in a paragraph)
- Your own sentences
- Direct quotes

Highlight at least three (3) paragraphs according to your color code.

When you are done, you should note:

- Do you have topic sentences for all your paragraphs?
- Do the colors vary between your own voice and quotes?
- Are quotes too dominant in your paragraphs?

For example, if only the first and last sentences are written in your voice, and the entire middle is taken up with quotes, then you have a problem. Revise to work in your own ideas/voice more to create balance.

This exercise creates a visual map to your writing and to thinking about how to balance your voice in with other sources. If your own voice happens to take up a majority of a paragraph, don't worry. It is only when quoted material takes up more than your voice when you need to be concerned.

Another tip: If you quote something, make sure that you take the time to work the reader through why you quoted that passage. What are the important points? How does it connect to your discussion? Do not expect the reader to connect the dots. Do that work *for* the reader. That also helps balance out the paragraph between the quoted text and your own voice.

Example paragraph:

Cather's novel did not elicit the negative African American response that Mitchell's novel had four years earlier. In searching major African American newspapers of the time, none (at least in major databases of black newspapers) gave the novel a formal review, although a few articles hint that local book clubs read and/or reviewed the novel. What is known through this silence, however, is that the novel was not received at all like *GWtW*. Set against the stark racism of *GWtW* and a long history literary and cultural stereotypes, Cather seems to have fit into a neutral ground—a space she and Knopf may have carved out through advertising. In promotional ad copy attributed to Knopf, he says of *SatSG* that the story is “presented by a sympathetic artist who is neither reformer nor sentimentalist.” That statement was further articulated in the *New Yorker* by critic and writer Clifton Fadiman (he became a BotMC judge in 1944), “Do not expect from Miss Cather's cool and level art the black and whites of Margaret Mitchell's hot partisanship, much less the melodramatic *Uncle Tom's Cabin* view of slavery. Her book is not a study of servitude as a system but a consideration of the different ways in which different, very different, human beings act when that system impinges on them” While only Fadiman specifically names Mitchell in his review (none name *Gone With the Wind*), other critics more roundly make the case that readers should not confuse Cather's new novel with the popular antebellum plantation genre. Henry Sidel Canby, for example, says, “Miss Cather is not writing a melodrama of slavery and seduction, but recreating, with subtle selection of incident, a society and a culture and a sociology...” (513-14). Dorothy Canfield Fisher quickly tells readers in her BotMC review

that *Sapphira* is “no period piece.” And finally, Frederic R. Gunsby in the *San Francisco Chronicle* says, “there is little of the fury of opinion or violence of action which one associates with historical fiction of the period” (516). Without spelling out the connection to popular works (thus risking connecting “high” modernism with low pop culture) such as *Gone With the Wind*, critics nevertheless articulated that Cather’s work was substantively different.

Note that the introduction to the paragraph works out the idea in the writer’s voice. Quotes are surrounded by the author’s voice throughout the essay.

Reverse Outlining

Reverse outlines allow you to see your work in a new way. It is like taking an X-ray of your paper and seeing in one page.

Step One: In the *left-hand* margin, write down the topic of each paragraph. Try to use as few words as possible. *If you are having problems seeing one idea emerge from the paragraph, you may have to split the paragraph into two or more shorter paragraphs.*

Step Two: After you have completed the entire essay, write all of the paragraph summaries in order on a new page.

Para 1	I tell the reader about X.
Para 2	I tell a story about ____.
Para 3	Other people's ideas about ____.
And so on...	

Step Three: After you have finished, look at the order. Does the list look like it makes logical sense? Do the topics progress in a useful manner? Are there sudden changes in topics? If so, where?

Step Four: Organize your list into a formal outline.

- I. Introduction
- II. Topic A
 - a. Subpoint one
 - b. Subpoint two
- III. And so on...
- VIII. Conclusion

What you can do with this outline:

The reverse outline activity is, in many ways, only as good as you make it. Spend some time thinking about the structure you are seeing. Are there gaps in the discussion? Is something

missing that might help balance the essay out? Do your transitions help the reader move from topic to topic?

Useful revision work that can come out of this exercise includes:

- Organization
- Seeing what may be missing from your conversation (what you may have thought you included, but did not)
- The overall shape of your essay (is one particular part too long or too short)

Understanding the Writing Process: Radical Revision

Introduction to Revision

The revision process asks writers to move to the position of readers in order to critically examine and reconsider their work. This is perhaps the most difficult stage of the writing process because writers are asked to cut, add, rework, and polish their texts. However, despite this difficulty, the process of revision or “seeing again” is probably the most integral stage of the writing process and one that writers should take seriously. As Donald Murray points out, “revision is not the end of the writing process but the beginning” (1). Some of our most important work as writers takes place in the revision process.

While revision is essential, it is a step in the process that many writers have difficulty grasping. In fact, many confuse revision with proofreading or editing when these tasks are actually quite different. Revision asks writers to make larger, content-level changes. These are “big picture” elements such as thesis or focus, audience and purpose, organization, and development, often called higher order concerns (HOCs). Proofreading, meanwhile, focuses more on sentence-level issues such as grammar, punctuation, and style, or lower order concerns (LOCs). In essence, writers must learn to read their own work with a critical eye and reshape their texts accordingly.

Radical Revision

While traditional revision asks writers to reshape their work and focus on HOCs, radically revising can be an important step both in the writing process and in better understanding revision. Wendy Bishop explains the process of radical revision: “in order to investigate revision as a generative process, writers are encouraged to take their text and systematically stretch it to the limit, to push the composing envelope, to challenge their writing to come apart at the seams” (206). Radical revision really means to re-imagine a work in terms of audience, genre, purpose, or style.

Murray, in *The Craft of Revision*, suggests a similar activity in which writers “experiment with different genres [. . . and] revise by choosing a new lens. What the writer thought was a personal narrative turns out to be an argument. As the writer examines the subject through

the lens of argument, new elements come into focus, the lines grow sharper. Genre clarifies and makes meaning clear” (76). Murray’s genre experimentation may not be described as “radical,” but it certainly echoes Bishop’s ideas of re-imagining a text and its purpose. Moreover, as Bishop tells us, “we define radical as *radical for the writer*” (208). “Radical” is a subjective term and may be different for each writer.

Works Cited

Bishop, Wendy. “Steal This Assignment: The Radical Revision.” *Practice in Context: Situating the Work of Writing Teachers*. Ed. Cindy Moore and Peggy O’Neill. Urbana, IL: NCTE, 2002. 205-12. Print.

Murray, Donald M. *The Craft of Revision*. 5th ed. Boston: Thomson, 2004. Print.

Revision Activity: *The Frankenstein Draft*

(adapted from Ballenger, *The Curious Writer*)

- Cut the second copy of your essay (the clean copy) into separate paragraphs.
- Find the core paragraph, the one that is essential to your essay and makes clear the focus of your writing. Place it aside.
- Look through the rest of your paragraphs. Place the ones that seem relevant to your core paragraph in one pile. Place any that do not seem as important to the core in a “possible discard” pile.
- Take the core paragraph and those important to the core and place them in the best order possible. Imagine an organization different from the one you originally had.
- Then look at the “possible discard” paragraphs. Are they really important to your essay? Do you need them? Add in any paragraphs you intend to keep.
- Finally, tape together all of your paragraphs in the new order and respond to the following questions in your Writer’s Notebook:
 - How does your revised essay look different than the original? How did you change the organization?
 - Did you discard any paragraphs? Why?
 - How do you think your essay is stronger now that you have made your revisions?

When finished, show me your taped together essay and your reflective writing. You can then place them in your Writer’s Notebook. If you don’t finish today, then bring in the activity on Friday for lab credit.

Exploding a Moment: Providing Descriptive Details

What Is “Exploding a Moment?”

- When we “explode a moment,” we are trying to recreate an important moment we have experienced for our reader.
- You need to put yourself back in the moment and think about sensory impressions: sight, sound, smell, taste, and touch.
- Think about what smells were present. What sounds and sights did you notice? Was taste a part of the situation? What did you touch or what did you feel at that moment?
- Also think about the emotions or feelings you were experiencing and try to provide those for the reader.
- Exploding the moment helps you provide very specific details and vivid description to make your writing more interesting.

Tips for Exploding the Moment

- Pick a moment that is particularly important to your narrative
- Focus on recreating the moment again for your reader
- Use all the sensory impressions to make the moment more vivid
- Use strong transitions to ease back into your narrative

Example:

“My First Day at Collin College”

As I walked into the bright, florescent-lit classroom, I glanced around at the faces of the eager and apprehensive students. I didn’t see anyone that I recognized, and I suddenly found myself wishing for the comfort of my high school homeroom. The smell of wipe-off board markers was overpowering as I searched for a seat near the window. I found one lone, empty chair right at the front of the row and reluctantly sat down. The desk was cold and impersonal, and I sat there hoping that no one would notice me. A booming voice suddenly came through the ominous silence asking, “What’s your name?” My mouth became dry as I searched my memory for the answer to such a seemingly easy question.

Draft Activity: Exploding the Moment

To put into practice these skills of exploding the moment, I want you to find a section of Essay #1 that you can “explode.” Find a section where it is particularly important to include

lots of details and description and explode that moment. Follow the guidelines above and develop the sensory details in that section. Describe every sensory detail you were experiencing at that particular moment, as well as your emotions and feelings.

A Simplified Look at Revision

Although many of us begin to revise before we put words to paper, most of us start revision work in earnest once we have a draft. Here is what a writer's fullest possible revision process might look like. Please note, we've described a sequence here, but revision is actually always recursive; at any time, writers may stop and redraft, add, delete, rethink a piece, and so on; however, to get to the desired finished product, it will be useful to focus on certain aspects of revision at particular times.

Early Revision

- Concerned with developing a writer's ideas.
- Concerned with making initial decisions about what form will best convey those ideas.
- Concerned with trying out options.
- Concerned with the "big picture."
- **Not** too concerned with fine details, mechanics, spelling, punctuation, final word choice, and so on.
- **Not** concerned with perfection.
- Early revision may explore a writer's first conceptualization of his or her work. Early revision may take place across several drafts.

Late Revision

- Concerned with finalizing a writer's ideas.
- Concerned with fitting those ideas to the form the writer has chosen.
- Concerned with smaller options, particularly at the paragraph, sentence or word level.
- Concerned with the "smaller picture."
- Concerned with the final effect on the intended reader; will he/she understand/enjoy this?
- **Not** overly concerned with the finest of details, mechanics, spelling, punctuation, etc.
- **Not** yet concerned with perfection.
- Late revision may finalize a writer's original conception for a piece. Late revision, depending on the circumstances of drafting, particularly on deadlines, may take place during drafts 2-50 or more.

Editing

- Concerned with perfection, with surface level clarity, with "getting the last draft right."

- Concerned with detail and mechanics—getting a dark print from the ribbon, setting standard margins, having a title, including a writer’s name, proofreading for spelling errors, checking for **unintentional** punctuation and/or grammar errors.
- Concerned with not alienating a reader or making a reader do the writer’s work.
- Concerned with near perfection.
- **Not** a time to decide to remove paragraphs 4-7 and rewrite them.
- **Not** a time to change a text from a personal experience essay to a book review.
- **Not** a time to add a new set of research issues.

Source:

Crossly, Gay Lynn, and Wendy Bishop. “On Revision as a Recursive Practice.” *First-Year Composition Teachers’ Guide*. Florida State University. Web. 17 September 2009.

Beginning, Middle, End

Generally speaking, essays function around having a beginning, middle and an end. Here is a table showing how these parts often function in a work:

Beginning	<ul style="list-style-type: none">• Establishes a purpose (answers the <i>so what?</i> question)• Introduces the question, dilemma, problem, theory, thesis, claim (sometimes dramatically).• Helps the readers understand—and feel—what’s at stake for them in reading your essay
Middle	<ul style="list-style-type: none">• Tests theory, claim, thesis against the evidence.• Develops reasons, with evidence, for the writer’s thesis or claim.• Tells the story of the writer’s inquiry into question, problem or dilemma.
End	<ul style="list-style-type: none">• Proposes answer, even if tentative, for writer’s key question.• Revisits thesis or claim, extending, qualifying, contradicting, or reconfirming initial data.• Raises new questions, poses new problems, or offers new understanding of what is at stake for readers.

1. Divide your draft into three parts—beginning, middle and end. Draw lines between the parts to show where each of these occur. Where you decide to divide the draft is entirely up to you; there’s no formula to this. But you may change your mind as you go along.
2. Now use the table above to analyze your beginning, middle, and end. Does each section do at least one of the listed tasks? If not, revise that section so that it does. This may involve adding one sentence, or possibly paragraphs of new information, perhaps moving some from elsewhere in the draft.
3. Generally speaking, the middle of an essay does the most work, and so proportionally it should have the most information. If you find that your beginning takes two pages of a four page essay, then you might want to cut away at the first page of your beginning and concentrate on developing the body of your essay.

Source: Ballenger, Bruce. *The Curious Writer*. New York: Longman, 2011. 570-1. Print.

Loop Writing Toward a Controlling Idea for Your Essay

One of the best ways to revise your work is to constantly move back and forth between the creative and critical modes of thinking about your writing. This means moving in your revision process between thinking about how you got to what you wrote as well as looking closely at what you wrote. Moving between these two poles of thought is like opening things up as well as trying to pin them down. Doing some loop writing about that process will help you to open up your draft even further for revision. Let's follow these steps now to do some loop writing.

1. Reread your draft quickly, and then turn it upside down on your desk. You won't look at it again but trust that you'll remember what's important.
2. Begin a 5-minute fast write on the draft in which you tell yourself the story of your thinking about the essay. When you first started writing it, what did you think you were writing about, and then what, and then...Try to focus on your ideas about what you were trying to say and how it evolved. (I will set a timer for this fast write)
3. After the timer goes off, sum up what you said in your fast write by answering the following question in a sentence: *What seems to be the most important thing I've finally come to understand about my topic?*
4. Begin another 5-minute fast write. This time, focus on scenes, situations, case studies, moments, people, conversations, observations, and so on that stand out for you as you think about the draft. Think especially of specifics that come to mind that led to the understanding of your topic that you stated in the preceding step. Some of this information may be in the draft, but some may not yet be in the draft. (I will set a timer for this step, too).
5. After the timer goes off, finish this loop writing project by restating the main point you want to make in the next draft. Then, begin your working on the draft by thinking about a lead or introduction that dramatizes this point. Consider a suggestive scene, case study, finding, profile, description, comparison, anecdote, conversation, situation, or observation that points the essay toward your main idea.

For example, if your point is that high school English courses need to focus more on

engaging student opinions and voices in order to encourage more buy-in to coursework, then start by telling a story of when your voice was silenced or not valued in class. Go on to imagine what would have occurred if that situation had turned out differently, and what having your voice valued in class would have meant for your learning process. Follow this lead into the draft, and connect your story to Miller, always keeping your main point or thesis in mind.

Source: Ballenger, Bruce. *The Curious Writer*. New York: Longman, 2011. 561. Print.

Annotated Bibliography

Rhetoric & Composition Studies

Allitt, Patrick. *I'm the Teacher, You're the Student*. Philadelphia: U of Pennsylvania P, 2005. Print.

At the recent 2012 Texas Community College Teachers Association annual conference, I attended an outstanding session by the keynote speaker Dr. Patrick Allitt on "Teaching for Student Success." His presentation provided practical tips for improving the classroom setting both to challenge students and to expedite the most learning possible. His use of humor and insights into teaching clearly delighted the audience.

During the presentation Dr. Allitt referenced his book *I'm the Teacher, You're the Student*. Many books and presentations have influenced me over the years and have helped inform my teaching, but I don't recall one as enjoyable, as practical, and as accurate to the college classroom setting as that of Dr. Allitt. He deals with both the thriving student as well as the underprepared student. I would have loved to hear Dr. Allitt and read his book before I ever stepped into a college classroom as the teacher so many years ago. I recommend it especially to all new faculty.

Contributed by Shirley McBride

Bailey, Richard W. *Speaking American: A History of English in the United States*. New York: Oxford UP, 2012. Print.

A wide-ranging account of American English, Richard Bailey's *Speaking American* investigates the history and continuing evolution of our language from the sixteenth century to the present. The book is organized in half-century segments around influential centers: Chesapeake Bay (1600-1650), Boston (1650-1700), Charleston (1700-1750), Philadelphia (1750-1800), New Orleans (1800-1850), New York (1850-1900), Chicago (1900-1950), Los Angeles (1950-2000), and Cyberspace (2000-present). Each of these places has added new words, new inflections, new ways of speaking to the elusive, boisterous, ever-changing linguistic experiment that is American English.

Barry, John A. *Technobabble*. Cambridge: MIT Press, 1991. Print.

The computer revolution, like many of the technologies that preceded, is producing an abundance of new terms and catchphrases that are making their way into the English language. In this lively account, computerese expert John A. Barry chronicles an important linguistic development which he has termed technobabble: the pervasive and indiscriminate use of computer terminology, especially as it is applied to situations that have nothing at all to do with technology. Technobabble examines the new computer lexicon from an etymological, historical, and anecdotal perspective.

Barthes, Roland. *Critical Essays*. Trans. Richard Howard. Chicago: Northwestern UP, 1972. Print.

Most of the work in *Critical Essays* marks and apparently decisive conversion to structuralism understood in its strictest sense, whereby literature and social life are regarded as 'no more than' languages, to be studied not in their content but in their structure, as pure relational systems.

---. ***Writing Degree Zero*. New York: MacMillan, 1977. Print.**

In his first book, French critic Roland Barthes defines the complex nature of writing, as well as the social, historical, political, and personal forces responsible for the formal changes in writing from the classical period to recent times.

Birkets, Sven. *The Gutenberg Elegies, The Fate of Reading in an Electronic Age*. New York: Fawcett Columbine, 1994. Print.

Sven Birkerts adds to the growing body of literature and experience regarding a non-reading culture. When we do not read, we also lose our ability to learn deeply. And we lose our ability to converse. A must-read... for a society that appears to be reading less and less (though some evidence exists that say American is changing some).

Booth, Wayne C. *Modern Dogma and the Rhetoric of Assent*. Chicago and London: Chicago UP, 1974. Print.

So here we can see Booth indicating how the rhetoric of assent can and should be used. In this example he does not imply that assent is an end in itself, rather, "That doesn't mean everyone is going to come out agreeing when they attempt reconciliation, but it does mean, for me, that this is a supreme value...it really requires talk, and effective talk requires rhetorical communication" (Emory Report). For Booth, the rhetoric of assent is what allows us to set the stage for this "rhetorical communication," thereby (arguably) highlighting the relevancy and necessity of his argument.

Bryson, Bill. *The Mother Tongue - English And How It Got That Way*. New York: Williams Morrow, 1991. Print.

Bryson displays an encyclopedic knowledge of his topic, and this inevitably encourages a light tone; the more you know about a subject, the more absurd it becomes. No jokes are necessary, the facts do well enough by themselves, and Bryson supplies tens per page. As well as tossing off gems of fractured English (from a Japanese eraser: "This product will self-destruct in Mother Earth."), Bryson frequently takes time to compare the idiosyncratic tongue with other languages. Not only does this give a laugh (one word: Welsh), and always shed considerable light, it also makes the reader feel fortunate to speak English.

Carr, Nicholas. *The Shallows: What the Internet is Doing to Our Brains*. New York: W.W. Norton, 2010. Print.

One of the major issues dividing the critics was whether Carr's claim that the Internet has shortchanged our brain power is, essentially, correct. Many bought into his argument about the neurological effects of the Internet, but the more expert among them (Jonah Lehrer, for one) cited scientific evidence that such technologies actually benefit the mind. Still, as Lehrer, in the New York Times Book Review, points out, Carr is no Luddite, and he fully recognizes the usefulness of the Internet. Other criticism was more trivial, such as the value of Carr's historical and cultural digressions--from Plato to HAL. In the end, Carr offers a thought-provoking investigation into our relationship with technology--even if he offers no easy answers.

Carruthers, Mary J. *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200*. Cambridge: Cambridge UP, 2000. Print.

A companion to Mary Carruthers' earlier study of memory in medieval culture, *The Book of Memory*, her new book, *The Craft of Thought*, examines medieval monastic meditation as a discipline for making thoughts, and discusses its influence on literature, art, and architecture, deriving examples from a variety of late antique and medieval sources, with excursions into modern architectural memorials. The study emphasizes meditation as an act of literary composition or invention, the techniques of which notably involved both words and making mental 'pictures' for thinking and composing.

Clark, Roy Peter. *The Glamour of Grammar: A Guide to the Magic and Mystery of Practical English*. New York: Little, Brown, and Company, 2010. Print.

Early in the history of English, the words "grammar" and "glamour" meant the same thing: the power to charm. Roy Peter Clark, author of *Writing Tools* and the forthcoming *Help! For Writers*, aims to put the glamour back in grammar with this fun, engaging alternative to stuffy instructionals. Now in paperback, this widely praised practical guide demonstrates everything from the different parts of speech to why effective writers prefer concrete nouns and active verbs. Above all, Clark teaches readers how to master grammar to perfect their use of English, to instill meaning, and to charm through their writing.

Crider, Scott. *The Office of Assertion: An Art of Rhetoric for the Academic Essay*. Wilmington: Intercollegiate Studies Institute, 2005. Print.

Crider's text begins with an introduction to "rhetoric as the liberal art of soul-leading in writing." Crider differentiates between rhetoric, which is interested in discovering and communicating truth, from sophistry, which is interested in manipulation and lies. He defines rhetoric more specifically as "the power or capacity of the mind to discover, the actualization of a human intellectual potential that, when actualized, releases energy" (7). The rest of the chapters provide an in-depth look at rhetoric at

work in the academic essay in all its stages, from the discovery of arguments to the revision stage.

While this text might not be accessible to basic writers, my more advanced students enjoyed Crider's philosophical and practical explanations of organization, style, and grammar as meaningful components of the academic essay and its rhetorical purpose. Regarding outlines, Crider explains "The designer of the whole ought to know the design of the parts. Why? Because, when a reader discovers that the leader of his or her soul has the cosmic comprehension of design, he or she is more likely to yield to that soul-leadership. An outline tells the reader explicitly what the essay will do" (56). Even if teachers decide not to use this in class, it can still be useful in informing their pedagogy and practices.

Derrida, Jacques, *Dissemination*. Chicago: U of Chicago P, 1983. Print.

As many other have said, this is worth it for "Plato's Pharmacy" alone. Derrida follows the various translations that translators have used for translating the Greek word to *pharmakon*: the Greek word conveys senses of remedy, poison, drug, narcotic, magic potion, love philtre, and cure. Derrida shows how the various translations point towards the whole metaphysical situation of the binary. The *pharmakon*, however, is a trace which is both absent and present. Derrida sees writing as a constant joker, always referring outward, and yet a site of context within itself. Derrida also brings Plato to his knees in a brilliant critique that turns Sophocles into a magician and a Stoic -- his biggest foes.

Elbow, Peter. *Vernacular Eloquence: What Speech Can Bring to Writing*. New York: Oxford UP, 2012. Print.

Since the publication of his groundbreaking books *Writing Without Teachers* and *Writing with Power*, Peter Elbow has revolutionized how people think about writing. Now, in *Vernacular Eloquence*, he makes a vital new contribution to both practice and theory. The core idea is simple: we can enlist virtues from the language activity most people find easiest-speaking-for the language activity most people find hardest-writing. Speech, with its spontaneity, naturalness of expression, and fluidity of thought, has many overlooked linguistic and rhetorical merits. Through several easy to employ techniques, writers can marshal this "wisdom of the tongue" to produce stronger, clearer, more natural writing.

Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*. Pittsburgh: U of Pittsburgh P, 1992. Print.

In Faigley's 1992 book, he addresses the lack of attention to postmodern theory in composition studies, with particular attention to composition studies' "belief in the writer as an autonomous self" (15). While composition studies has developed as a discipline concurrently with the development of postmodernity, postmodern theory (as of 1992) had little influence on the development of composition theory, with the exception of process theory.

Feyerabend, Paul. *Against Method: Outline of an Anarchistic Theory of Knowledge*. New York: Verso, 1993. Print.

The invention of the transistor certainly has made life easier, but science can do as much harm as good: some of the most talented and intellectually persistent individuals are drawn into an institution where they are likely to spend their energy on publishing papers in obscure journals (of which millions of pages are published weekly), and their talent geared at solving questions important only to a tiny part of the community (mainly other academics). (To some extent they become like medieval monks, only that medieval monks did not hold their annual conferences at the most expensive vacation resorts of the Mediterranean.) Thus science, even in ideal circumstances (that is neglecting the possibility of corruption, nepotism, etc.), can be a major obstacle to the spontaneous flow of human creativity.

Fish, Stanley. *How to Write a Sentence: And How to Read One*. New York: Harper, 2011. Print.

Author Annie Dillard ("The Writing Life," 1989) was asked by a student, "Do you think I could be a writer?" Dillard's response: "Do you like sentences?" According to Stanley Fish, author of "How to Write a Sentence," it's as important for writers to genuinely like sentences as it is for great painters to like paint. For those who enjoy an effective sentence and all that it involves, this short (160 page) book is insightful, interesting and entertaining. For those who consider reading or writing a chore, perhaps this book can help one's interest level and motivation regarding sentences, though the author's intended audience is clearly those with a genuine interest in writing.

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1970, 1993. Print.

So why invest so much time and effort in studying and lauding Freire? To simply disregard Freire's fundamental argument because its ultimate goal is currently infeasible on a large scale in America would be tragically fallacious. His banking concept of education is a call for all educators to think critically about what they do and say (and, just as importantly, what their students do and say) in the classroom. To ignore this is to ignore our vocation.

---. *Teachers as Cultural Workers: Letters to Those Who Dare To Teach*. Boulder: Westview P, 1998. Print.

Freire speaks directly to teachers about the lessons learned from a lifetime of experience as an educator and social theorist. Freire's words challenge all who teach to reflect critically on the meaning of the act of teaching as well as the meaning of learning. He shows why a teacher's success depends on a permanent commitment to learning and training, as part of an ongoing appraisal of classroom practice. By opening themselves to recognition of the different roads students take in order to learn, teachers will become involved in a continual reconstruction of their own paths

of curiosity, opening the doors to habits of learning that will benefit everyone in the classroom.

Garber, Marjorie. *The Use and Abuse of Literature*. New York: Pantheon Books, 2011. Print.

Even as the decline of the reading of literature, as argued by the National Endowment for the Arts, proceeds in our culture, Garber ("One of the most powerful women in the academic world"—The New York Times) gives us a deep and engaging meditation on the usefulness and uselessness of literature in the digital age. What is literature, anyway? How has it been understood over time, and what is its relevance for us today? Who are its gatekeepers? Is its canonicity fixed? Why has literature been on the defensive since Plato? Does it have any use at all, or does it merely serve as an aristocratic or bourgeois accoutrement attesting to worldly sophistication and refinement of spirit? Is it, as most of us assume, good to read literature, much less study it—and what does either mean?

Grendler, Paul F. *Schooling in Renaissance Italy: Literacy and Learning, 1300-1600*. Baltimore: John Hopkins UP, 1989. Print.

Before 1400, as every student of the Renaissance has been told, logic and Christianity were the staples of the classroom and lecture hall; after 1400, initially in Italy and gradually throughout the rest of Western Europe, rhetoric became the basic intellectual discipline, and the Latin authors of republican and imperial Rome its seminal texts. As in the case of almost every other revolution, the break with the immediate past was, as we now know, neither as sharp nor as complete as some of the followers of Jacob Burckhardt would have had us believe.

Hitchins, Henry. *The Language Wars: A History of Proper English*. New York: Farrar, Straus and Giroux, 2011. Print.

The Language Wars examines grammar rules, regional accents, swearing, spelling, dictionaries, political correctness, and the role of electronic media in reshaping language. It also takes a look at such de-tails as the split infinitive, elocution, and text messaging. Peopled with intriguing characters such as Jonathan Swift, Lewis Carroll, and Lenny Bruce, *The Language Wars* is an essential volume for anyone interested in the state of the English language today or its future.

hooks, bell. *Teaching Community: A Pedagogy of Hope*. New York: Routledge, 2003. Print.

bell hooks seeks to theorize from the place of the positive, looking at what works. Writing about struggles to end racism and white supremacy, she makes the useful point that "No one is born a racist. Everyone makes a choice." *Teaching Community* tells us how we can choose to end racism and create a beloved community. hooks looks at many issues—among them, spirituality in the classroom, white people looking to end racism, and erotic relationships between professors and students. Spirit,

struggle, service, love, the ideals of shared knowledge and shared learning - these values motivate progressive social change.

---. ***Teaching to Transgress: Education as the Practice of Freedom.* New York: Routledge, 1994. Print.**

Cultural theorist hooks means to challenge preconceptions, and it is a rare reader who will be able to walk away from her without considerable thought. Despite the frequent appearance of the dry word "pedagogy," this collection of essays about teaching is anything but dull or detached. hooks begins her meditations on class, gender and race in the classroom with the confession that she never wanted to teach. By combining personal narrative, essay, critical theory, dialogue and a fantasy interview with herself (the latter artificial construct being the least successful), hooks declares that education today is failing students by refusing to acknowledge their particular histories.

Houston, R A. *Literacy in Early Modern Europe: Culture & Education 1500-1800.* London: Longman, 1988. Print.

This study presents an analysis of that momentous change in European society from widespread illiteracy in 1500 to mass literacy by 1800. The book explores the importance of education, literacy and popular culture in Europe during this critical transitional period and reveals their relationship to political, economic and social structures as both more complex and revealing than is usually believed. The value of the book lies in Dr Houston's use of material in all European languages; and his concentration on the experiences of ordinary men and women. What emerges is social history of early modern Europe itself.

Illich, Ivan. *In the Vineyard of the Text: A Commentary to Hugh's Didascalicon.* Chicago: Chicago UP, 1993. Print.

In a work with profound implications for the electronic age, Ivan Illich explores how revolutions in technology affect the way we read and understand text. Examining the "Didascalicon" of Hugh of St. Victor, Illich celebrates the culture of the book from the twelfth century to the present. Hugh's work, at once an encyclopedia and guide to the art of reading, reveals a twelfth-century revolution as sweeping as that brought about by the invention of the printing press and equal in magnitude only to the changes of the computer age--the transition from reading as a vocal activity done in the monastery to reading as a predominantly silent activity performed by and for individuals.

Jackson, Kevin. *Invisible Forms: A Guide to Literary Curiosities.* New York: Thomas Dunne, 1999. Print.

In these postmodern times, a book about footnotes, indexes, acknowledgments, and so forth - was bound to be written. We should be grateful that such a book was written by Kevin Jackson. This book is hilarious, and should find an audience amongst

graduate students, and more generally, bibliophiles. Jackson's book is a study (the better word is 'celebration') of 'paratexts', those matters which are an essential part of any book - footnotes, epigraphs, stage directions, indexes, and so forth. One can only hint at the humor in this book.

Jackendorff, Ray. *Foundations of Language: Brain, Meaning, Grammar, Evolution*. New York: Oxford UP, 2003. Print.

Jackendoff (linguistics, Brandeis Univ.) tackles the substantial tasks of assessing where Noam Chomsky's foundation of research has led linguistics and reinterpreting his theory of universal grammar. While embracing many of Chomsky's ideas, Jackendoff proposes his own overall theory of language.

Jacob, Alan. *The Pleasures of Reading in an Age of Distraction*. New York: Oxford UP, 2011. Print.

For one who has been drawn to lists of great books, various reading plans, and Mortimer Adler and Charles Van Doren's *How To Read a Book* in the past, Alan Jacobs' new book is a fun and challenging read. As a sort of rejoinder to *How to Read a Book*, Jacobs extols reading by Whim and serendipity, while at the same time offering some practical approaches to the practice of reading.

Jarratt, Susan C. *Rereading the Sophists: Classical Rhetoric Refigured*. Carbondale: Southern Illinois UP, 1991. Print.

This book is a critically informed challenge to the traditional histories of rhetoric and to the current emphasis on Aristotle and Plato as the most significant classical voices in rhetoric. In it, Susan C. Jarratt argues that the first sophists—a diverse group of traveling intellectuals in the fifth century B.C.—should be given a more prominent place in the study of rhetoric and composition. Rereading the ancient sophists, she creates a new lens through which to see contemporary social issues, including the orality/literacy debate, feminist writing, deconstruction, and writing pedagogy.

Johnson, Christopher. *Microstyle: The Art of Writing Little*. New York: W.W. Norton, 2012. Print.

Some of the most important verbal messages we craft are also the shortest: headlines, titles, sound bites, brand names, domain names, slogans, taglines, company mantras, email signatures, bullet points. These miniature messages depend not on the elements of style but rather on the atoms of style. They require microstyle. Branding consultant Christopher Johnson here reveals the once-secret knowledge of poets, copywriters, brand namers, political speechwriters, and other professional verbal miniaturists. Each chapter discusses one tool that helps miniature messages grab attention, communicate instantly, stick in the mind, and roll off the tongue. As he highlights examples of those tools used well, Johnson also examines messages that miss the mark, either by failing to use a tool or by using it badly. Microstyle shows readers how

to say the most with the least, while offering a lively romp through the historic transformation of mass media into the media of the personal.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1994. Print.

In this collection of essays on writing, Lamott provides a frank account of her own experiences as a writer. Along the way, she offers sage and realistic advice about the writing process, dealing with writer's block, and the value of having someone read your drafts. I don't usually assign the whole book to students, but I have given them the chapters "Shitty First Drafts" and "Perfectionism" to help students overcome two of the biggest problems I see in my first-year composition courses. First, students want to produce perfect papers in one sitting. They are convinced that this is what good writers do. Lamott debunks this myth by saying "people tend to look at successful writers, writers who are getting their books published and maybe even doing well financially, and think that they sit down at their desks every morning feeling like a million dollars, feeling great about who they are and how much talent they have...But this is just the fantasy of the uninitiated.... Very few writers really what they are doing until they've done it" (21-22). Her chapter on perfectionism deals with the second issue that I often encounter in comp classes, particularly from older students and over-achievers. Students think their writing has to be perfect, so they pick it at it and pick it until it no longer resembles the assignment they were supposed to complete. The chapter on perfectionism starts out with the claim that "Perfectionism is the voice of the oppressor, the enemy of the people. It will keep you cramped and insane your whole life, and it is the main obstacle between you and a shitty first draft" (28). Reading the words of a published author who struggles in the same way that they struggle has allowed many of my students to let go of their desire to write perfect, single drafts and to embrace the process.

Lanham, Richard A. *A Handlist of Rhetorical Terms*. Berkeley: University of California P. [1962] 1992. Print.

The great thing about this book is that it gives name to a great many devices we already use in everyday speech, and for a writer this information is invaluable. The better facility a writer has with these devices the better he or she can express our endless human emotions.

Leitch, Vincent B. *Deconstructive Criticism: An Advanced Introduction*. New York: Columbia UP, 1983. Print.

The ideal prelude to the study of deconstructive theory for the as-yet-uninitiated reader. Leitch uses in-depth analyses, surveys of historical background, and helpful overviews to address the questions posed by the major figures -- Saussure, Lacan, Levi-Strauss, Heidegger, Derrida, Barthes Foucault -- then penetrates and displays the subtle intricacies of their answers.

Manguel, Alberto. *A History of Reading*. New York: Penguin, 1997. Print.

Writer, translator, and editor Manguel (*In Another Part of the Forest*, LJ 6/15/94) has produced a personal and original book on reading. In 22 chapters, we find out such things as how scientists, beginning in ancient Greece, explain reading; how Walt Whitman viewed reading; how Princess Enheduanna, around 2300 B.C., was one of the few women in Mesopotamia to read and write; and how Manguel read to Jorge Luis Borges when he became blind. Manguel selects whatever subject piques his interest, jumping backward and forward in time and place. Readers might be wary of such a miscellaneous, erudite book, but it manages to be invariably interesting, intriguing, and entertaining. Over 140 illustrations show, among other things, anatomical drawings from 11th-century Egypt, painting of readers, cathedral sculptures, and stone tables of Sumerian students. The result is a fascinating book to dip into or read cover to cover.

---. ***The Library at Night*. Princeton: Yale UP, 2009. Print.**

Inspired by the process of creating a library for his fifteenth-century home near the Loire, in France, Alberto Manguel, the acclaimed writer on books and reading, has taken up the subject of libraries. "Libraries," he says, "have always seemed to me pleasantly mad places, and for as long as I can remember I've been seduced by their labyrinthine logic." In this personal, deliberately unsystematic, and wide-ranging book, he offers a captivating meditation on the meaning of libraries.

---. ***A Reader on Reading*. Princeton: Yale UP, 2011. Print.**

In this major collection of his essays, Alberto Manguel, whom George Steiner has called "the Casanova of reading," argues that the activity of reading, in its broadest sense, defines our species. "We come into the world intent on finding narrative in everything," writes Manguel, "landscape, the skies, the faces of others, the images and words that our species create." Reading our own lives and those of others, reading the societies we live in and those that lie beyond our borders, reading the worlds that lie between the covers of a book are the essence of *A Reader on Reading*.

Martin, Henri-Jean. *The History and Power of Writing*. Trans. Lydia C Cochrane. Chicago: University of Chicago P, 1994. Print.

Cultural history on a grand scale, this immensely readable book—the summation of decades of study by one of the world's great scholars of the book—is the story of writing from its very beginnings to its recent transformations through technology. Traversing four millennia, Martin offers a chronicle of writing as a cultural system, a means of communication, and a history of technologies. He shows how the written word originated, how it spread, and how it figured in the evolution of civilization. Using as his center the role of printing in making the written way of thinking dominant, Martin examines the interactions of individuals and cultures to produce new forms of "writing" in the many senses of authorship, language rendition, and script.

McWhorter, John. *Our Magnificent Bastard Tongue: The Untold History of English*. New York: Gotham, 2009. Print.

This evolutionary history of the English language from author and editor McWhorter (*The Power of Babel: A Natural History of Language*) isn't an easy read, but those fascinated by words and grammar will find it informative, provocative and even invigorating. McWhorter's history takes on some old mysteries and widely-believed theories, mounting a solid argument for the Celtic influence on English language that literary research has for years dismissed; he also patiently explains such drastic changes as the shift from Old English to Middle English (the differences between written and spoken language explain a lot).

Morton, Herbert C. *The Story of Webster's Third: Philip Gove's Controversial Dictionary and its Critics*. Cambridge: Cambridge UP, 1995. Print.

If you're one of those people who consider a well done dictionary to be good early-morning reading material (and really, who isn't?) then this book is for you. Seriously, the Merriam-Webster Third Edition created a huge controversy when it was first released in 1961, being the first major U.S. dictionary that took a mainly DESCRIPTIVE rather than PRESCRIPTIVE approach to the English language. Never mind that European dictionaries had been doing much the same for a hundred years or more, to many Americans this was heresy. The ripples from this storm are still bouncing about today. Too bad that Philip Gove, the editor and virtual godfather of the Third, was such a poor defender of it. Also, too bad he didn't live long enough to see his editorial philosophy largely vindicated.

Murphy, James J. *Rhetoric in the Middle Ages: A History of Rhetorical Theory from St. Augustine to the Renaissance*. Berkeley: University of California P, 1974. Print.

Murphy has read and synthesized a vast amount of source material, published and unpublished. He appears to know intimately the contents of many of the libraries of western Europe. He has integrated a great deal of international scholarship. He usually writes simply and clearly. He has a good perspective and values his subject. And he has advanced the history of rhetoric a thousand years.

Ong, Walter J. *The Presence of the Word, Some Prolegomena for Cultural and Religious History*. Minneapolis: University of Minnesota P, [1967] 1981. Print.

A religious philosopher's exploration of the nature and history of the word argues that the word is initially and always sound, that it cannot be reduced to any other category, and that sound is essentially an event manifesting power and personal presence. His analysis of the development of verbal expression, from oral sources through the transfer to the visual world and to contemporary means of electronic communication, shows that the predicament of the human word is the predicament of man himself.

O'Reilly, Karen. *Ethnographic Methods*. New York: Routledge, 2012. Print.

In this very accessible text, O'Reilly provides detailed explanations for how to go about conducting and writing about ethnographic research. For teachers who are looking to move beyond the basic academic research paper, asking students to do ethnographic research can be a fun and fascinating way for students to produce original texts and to learn something new about a culture.

When I used this in my class, I asked students to do ethnographies on cultures to which they already belonged. This promoted critical thinking and reflection about their lives and practices. The students sometimes struggled with trying to look at their data objectively, but it was a very profound exercise for many of them.

Parkes, M. B. *Pause and Effect: An Introduction to the History of Punctuation in the West*. Berkeley: U of California P, 1993. Print.

We often take punctuation for granted, but its evolution has been largely responsible for our ability to communicate meaning and convey emphasis with the written word. Believing that the best way to understand usage is to study it historically, Parkes focuses on how marks have actually been used. He cites examples from a wide range of literary texts from different periods and languages; the examples and plates also provide the reader with an opportunity to test Parkes's observations.

Pennebaker, James W. *The Secret Life of Pronouns: What Our Words Say About Us*. New York: Bloomsbury Press, 2011. Print.

James Pennebaker studies words. Originally interested in the beneficial effect of writing about personal trauma, he and his students developed software to analyze this writing. Their investigation soon expanded to include spoken conversations, emails, political speeches, and other language samples. They discovered that much can be learned from the short "stealth words" that we barely notice, but that make up more than half of our speech. "Pronouns (such as I, you, we, and they), articles (a, an, the), prepositions (e.g., to, for, over), and other stealth words broadcast the kind of people we are."

Petrucci, Armando. *Writers and Readers in Medieval Italy: Studies in the History of Written Culture*. Ed. and Trans. Charles M. Radding. New Haven: Princeton UP, 1995. Print.

Armando Petrucci's collection of ten essays on medieval Italy, ably translated by Charles Radding, ranges from types of books, the various ways in which books were conceived, the problems of literacy in states conquered by illiterates, to sundry schools and the beginning of a university system. Petrucci also discusses paleography, scribes, written evidence as symbol, authors and autographs, the vulgar tongue, book production and reading.

Pinker, Stephen. *The Stuff of Thought: Language as a Window into Human Nature*. New York: Penguin, 2008. Print.

Is there a difference between the meanings of these two sentences? (1) "Hal loaded hay into the wagon," and, (2) "Hal loaded the wagon with hay." Steven Pinker claims there is a difference and it's a difference that reveals something about the way the mind conceptualizes experience. That is "the stuff of thought" with which Pinker's latest book is concerned, and this "stuff," as he convincingly demonstrates, can be made accessible through a careful analysis of "the stuff of language," i.e., word categories and their syntactic habitats.

Piper, Andrew. *Book Was There: Reading in Electronic Times*. Chicago: U of Chicago, P, 2011. Print.

Much ink has been spilled lamenting or championing the decline of printed books, but Piper shows that the rich history of reading itself offers unexpected clues to what lies in store for books, print or digital. From medieval manuscript books to today's playable media and interactive urban fictions, Piper explores the manifold ways that physical media have shaped how we read, while also observing his own children as they face the struggles and triumphs of learning to read. In doing so, he uncovers the intimate connections we develop with our reading materials—how we hold them, look at them, share them, play with them, and even where we read them—and shows how reading is interwoven with our experiences in life. Piper reveals that reading's many identities, past and present, on page and on screen, are the key to helping us understand the kind of reading we care about and how new technologies will—and will not—change old habits.

Rasaula, Jed, and Terry McCafferty, *Imaging Language: An Anthology*. Boston: MIT Press, 1998. Print.

The texts in this anthology play with language and its evolution into modern times, more hypermediated times. Works are not merely about words any longer. Rather, such literary works must involve all the senses, paying close attention to the visual and auditory appeal of language. Placing such a wide array of hypermediated, philosophically challenging works into this anthology proves to be a trial for the reader, who must take time after each work to consider its meaning and the author's purpose.

Saenger, Paul. *Space Between Words: The Origins of Silent Reading (Series: Figurae: Reading Medieval Culture)*. Palo Alto: Stanford UP, 2000. Print.

Reading, like any human activity, has a history. Modern reading is a silent and solitary activity. Ancient reading was usually oral, either aloud, in groups, or individually, in a muffled voice. The text format in which thought has been presented to readers has undergone many changes in order to reach the form that the modern Western reader now views as immutable and nearly universal. This book explains how a change in

writing—the introduction of word separation—led to the development of silent reading during the period from late antiquity to the fifteenth century.

Scholes, Robert. *English After the Fall--From Literature to Textuality*. Des Moines: U of Iowa P, 2011. Print.

Robert Scholes's now classic *Rise and Fall of English* was a stinging indictment of the discipline of English literature in the United States. In *English after the Fall*, Scholes moves from identifying where the discipline has failed to providing concrete solutions that will help restore vitality and relevance to the discipline. With the self-assurance of a master essayist, Scholes explores the reasons for the fallen status of English and suggests a way forward. Arguing that the fall of English as a field of study is due, at least in part, to the narrow view of "literature" that prevails in English departments, Scholes charts how the historical rise of English as a field of study during the early twentieth century led to the domination of modernist notions of verbal art, ultimately restricting English studies to a narrow canon of approved texts.

Small, Jocelyn Penny. *Wax Tablets of the Mind: Cognitive Studies of Memory and Literacy in Classical Antiquity*. New York: Routledge, 1997. Print.

In this volume, the author argues that literacy is a complex combination of various skills, not just the ability to read and write: the technology of writing, the encoding and decoding of text symbols, the interpretation of meaning, the retrieval and display systems which organize how meaning is stored and memory. The book explores the relationship between literacy, orality and memory in classical antiquity, not only from the point of view of antiquity, but also from that of modern cognitive psychology. It examines the contemporary as well as the ancient debate about how the writing tools we possess interact and affect the product, why they should do so and how the tasks required of memory change and develop with literacy's increasing output and evoking technologies.

Stock, Brian. *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton: Princeton UP, 1983. Print.

This book explores the influence of literacy on eleventh and twelfth-century life and thought on social organization, on the criticism of ritual and symbol, on the rise of empirical attitudes, on the relationship between language and reality, and on the broad interaction between ideas and society. Medieval and early modern literacy, Brian Stock argues, did not simply supersede oral discourse but created a new type of interdependence between the oral and the written.

Strunk, Williams, Jr., and E. B. White. *The Elements of Style*. New York: Longman, 1999. Print.

There are a handful of reference tools: dictionary, thesaurus, Gregg's Reference Handbook, Writers Market, and the Elements of Style. Strunk and White is a wonderfully-written, extraordinarily concise tool that pays homage to classic high-end English. It takes language insight to make this prediction in 1979: "By the time this paragraph makes print, uptight... rap, dude, vibes, copout, and funky will be the words of yesteryear." The book begins with eleven "Elementary Rules of Usage," and then continues with eleven more "Elementary Rules of Composition," and eleven "Matters of Form." This amazing compilation fills only thirty-eight pages, yet covers ninety percent of good writing fundamentals.

Taylor, Mark C. *Hiding*. Chicago: Chicago UP, 1998. Print.

A philosopher of religion and technology, Mark C. Taylor means to disabuse us of our archaic notion that what lies beneath the surface is any more significant or real than what rides on the skin of things.... With occasional pages entirely blank or black, text interrupted by drifting quotations and fonts commingled, the book wears its heart on its sleeve, but its sleeves are unhappily short, especially in this era of a thinning ozone layer when we must all cover up.

---, and Esa Saarinen. *Imagologies: Media Philosophy*. London: Routledge, 1994. Print.

Provocative, irritating and stimulating, this is a work to be engaged, questioned and pondered. As the web of telecommunications technology spreads across the globe, the site of economic development, social change, and political struggle shifts to the realm of media and communications. In this remarkable book, Mark Taylor and Esa Saarinen challenge readers to rethink politics, economics, education, religion, architecture, and even thinking itself. When the world is wired, nothing remains the same. To explore the new electronic frontier with Taylor and Saarinen is to see the world anew. A revolutionary period needs a revolutionary book

Truss, Lynne. *Eats, Shoots, and Leaves: The Zero Tolerance Approach to Punctuation*. New York: Gotham, 2006. Print.

This impassioned manifesto on punctuation made the best-seller lists in Britain and has followed suit here. Journalist Truss gives full rein to her "inner stickler" in lambasting common grammatical mistakes. Asserting that punctuation "directs you how to read in the way musical notation directs a musician how to play," Truss argues wittily and with gusto for the merits of preserving the apostrophe, using commas correctly, and resurrecting the proper use of the lowly semicolon.

Winchester, Simon. *The Meaning of Everything: The Story of the Oxford English Dictionary*. New York: Oxford UP, 2004. Print.

The story of the making of the *Oxford English Dictionary* has been burnished into legend over the years, at least among librarians and linguists. In *The Professor and the Madman* (1998), Winchester examined the strange case of one of the most prolific contributors to the first edition of the OED - one W. C. Minor, an American who sent most of his quotation slips from an insane asylum. Now, Winchester takes on the dictionary's whole history, from the first attempts to document the English language in the seventeenth century, the founding of the Philological Society in Oxford in 1842, and the start of work on the dictionary in 1860; to the completion of the first edition nearly 70 years, 414,825 words, and 1,827,306 illustrative quotations later.