

## Handbook for Instructors: English 1001G and 1002G

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## I.

**English Department, Eastern Illinois University  
Guidelines, Objectives, and Resources for English 1001G & 1002G**

**I. General Guidelines**

- A.** Sections of 1001G and 1002G meet either for three 50-minute sessions or for two 75-minute sessions per week. In addition, students are expected to spend approximately two hours outside of class working on course assignments for each hour in class. In 1001G classes, instructors should announce at the outset that the course will not have a final examination; in 1002G classes, announce that a final will be given.
- B.** Electronic technology and writing are linked in contemporary society, and if students are to succeed in college and in later life they need a firm foundation in both appropriate software and in emerging new media. Consequently, as writing-centered courses, English 1001G and 1002G should seek to familiarize students with the new writing technologies and media. Ideally, 1001G presents an in-depth introduction that will be reviewed and reinforced in 1002G. The most important skills students should master include: an understanding of the basic components of a major word processing program such as Word, including commands for Save, Save As, Print, Cut, and Paste; the ability to navigate the Internet in order to identify, evaluate, and cite electronic sources for research, including but not exclusively library data bases; and the development of a critical awareness of the multiple roles technology plays in fields involving writing.

**NOTE:** Although ETIC classrooms are not available for all sections of 1001G and 1002G, whenever possible instructors are asked to introduce students to appropriate writing software and technologies, emerging new media, and electronic research resources.

- C.** The goals of ENG 1001G and 1002G assume that education is a collective enterprise as well as an individual process. Consequently, each course should include collaborative work, including one or more of the following: peer evaluation of drafts as part of the writing process; small group assignments, during or outside of class; research teams; small group discussions that promote active critical exchanges about readings and ideas; cooperative creative projects; group presentations. Such activities may be presented as part of class participation or the writing process. More formal assignments should be specifically explained in the syllabus.
- D.** Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (Random House Dictionary of the English Language)—has the right and the responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources. Plagiarism is best dealt with proactively. For more information, please see the handout on plagiarism, "Plagiarism and Student Responsibility: Resources for English Department Faculty," available in the English Department. Instructors should read the Department's statement on plagiarism to all students and include this information in class policy statements.
- E.** Students will submit a sample of their best writing from a writing-centered or writing-intensive course each year for the Electronic Writing Portfolio. The first essay comes from either English 1001G or English 1002G (or the honors equivalents of those courses), while the next two texts are chosen from either a General Education course or a writing-intensive course in the student's major. The fourth document comes from the EIU Senior Seminar. Instructors assess each sample according to the rubric provided on the submission form that each student fills out. Submission forms, as well as other information about the Electronic Writing Portfolio, are available at (<http://www.eiu.edu/~assess>).

**NOTE:** The Writing Across the Curriculum (WAC) Committee initiated the Electronic Writing Portfolio in order to assess student writing over the course of a student's academic career at EIU. WAC was formed in 1990 as part of

the revision of EIU's General Education curriculum; its primary mission is to help faculty implement courses that make writing an essential and integral component in the learning process.

**F.** Instructors are asked to provide students with a general plan of the course and to distribute a syllabus and an overview of course procedures and policies. Make explicit to students in both 1001G and 1002G how the grades for the course will be determined. Clarify procedures by indicating the specific matters which will be considered in determining grades; the weight that will be given to each assignment; and, in 1002G, the emphasis that will be given to exams. Also make clear policies concerning late or missed assignments and revisions. Include in your written policy statement that students who have a documented disability and wish to receive academic accommodations should contact the Office of Disability Services (581-6583).

**NOTE:** The Undergraduate Catalog stipulates that "the instructor shall announce, in writing, his or her policy regarding absence, make-up and late work." The university recognizes "properly verified absences due to illness, emergency, or participation in an official University activity." See the catalogue for further details. Try to be as specific and as consistent as possible

**G.** As required of all writing-centered general education courses, assignments in 1001G and 1002G should be focused on using the writing process, and, at various stages of this sequence, should receive thoughtful evaluation and critical comments that are informative and support student learning. Collaborative peer evaluation of work-in-progress should be a part of this process so that students are aware of the wide range of their audience. A student will not benefit from a paper that is critiqued only on completion or that is given a grade without explanation of how that grade was determined.

**H.** As part of the University's General Education curriculum, final course grades for English 1001G and 1002G are determined according to an A, B, C, NC (no credit) system. Plus (+) and minus (-) are not used in final course grades. Students must be writing at a C level in order to pass 1001G and 1002G. Throughout the semester, instructors may use grades of A, B, C, D, and F in evaluating student writing, in accordance with the "Guidelines for Evaluating Writing Assignments in EIU's English Department." Copies of these guidelines are available in the English Department Office.

**NOTE:** Please make an effort to see students for individual conferences about their writing at least once during the semester and more often if possible. The earlier writing problems are identified the better. Instructors should assign diagnostic essays during the first week of the semester to ensure proper placement. Contact the Director of Composition with questions or problems. Copies of sample diagnostic prompts are available from the Director of Composition and will be distributed at the start of each semester.

## II. Course Description, Objectives, & Guidelines for English 1001G

**A.** Description. English 1001G. Composition and Language. A course in the reading and writing of expressive, expository, and persuasive texts. Attention is given to effective expression, clear structure, adequate development, and documentation of sources. Prerequisite: English 1000 or proficiency in basic skills as determined by the English Department.

**B.** Objectives. Students should receive instruction that enables them:

1. To write expository and persuasive papers in which paragraphs, sentences, and words develop a central idea. These papers should reflect an understanding and a command of recursive writing processes: generating and prewriting strategies for formulating a thesis, methods for planning and drafting a paper, strategies of revising for clarity and adequate development, and means for polishing and editing. These papers should demonstrate consideration and employment of effective methods of organization. At least one paper should introduce students to methods of library, online and/or field research, entail the use of primary and secondary source materials drawn from both online and library sources, and reflect current principles of documentation.
2. To write focused, adequately developed paragraphs and sentences in standard written English that are direct, economical, free of ambiguity, structurally appropriate for the ideas expressed and suitable to the purpose of the text.
3. To develop the ability to evaluate and criticize their own and their peers' writing.

4. To develop the ability to understand and evaluate culturally diverse course materials reflecting historically, socially, and culturally relevant issues.
- C.** Guidelines. All students with an ACT English score of 15 or above (13 on the old ACT) are placed in English 1001G. Students with ACT scores below the cut-off—or with no ACT scores on file—are placed in English 1000, Fundamental English, a non-credit writing course with emphasis on drafting, sentence construction, paragraph unity and development, and appropriate command of editing skills. Students may have scored high enough on the ACT to be placed in English 1001G but nonetheless be weak in grammar and mechanics. For such students, sentence-level problems may be best treated on a one-on-one basis with the instructor and/or with Writing Center tutors, rather than in large-scale classroom activities. Please note, however, that The Writing Center is available for tutoring students at all skill levels and should not be seen solely as a place for remediation.
- D.** The minimum writing requirement of English 1001G is 5000 words. The number of student texts may vary because some instructors assign fewer final texts and require more revisions of drafts. The major focus should be on expository and persuasive writing and should include writing done both in and out of class. Instructors should respond critically to their students' writing and address both strengths and weaknesses. The final course grade will be determined primarily by performance on the writing assignments, with the most weight given to writing done later in the semester. Instructors may schedule individual conferences as necessary throughout the semester.

### III. Course Description, Objectives, & Guidelines for English 1002G

- A.** Description. English 1002G. Composition and Literature. A writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts. As in 1001G, attention is given to the on-going development of student writing, including effective expression, clear structure, adequate development, and documentation of sources. Prerequisite: English 1001G.
- B.** Objectives. Students should receive instruction that enables them:
1. To write expository and persuasive texts in which paragraphs, sentences, and words develop a central idea that responds to the reading of literary works. As in 1001G, these papers should reflect an understanding and command of recursive writing processes: generating and prewriting strategies for formulating a thesis, methods for planning and drafting a paper, strategies of revising for clarity and adequate development, and means for polishing and editing. These papers should demonstrate consideration and employment of effective methods of organization. At least one paper should introduce students to methods of library, online and/or field research, entail the use of primary and secondary source materials drawn from both online and library sources, and reflect current principles of documentation.
  2. To write focused, adequately developed paragraphs and sentences in standard written English that are direct, economical, free of ambiguity, structurally appropriate for the ideas expressed and suitable to the purpose of the text.
  3. To develop the ability to evaluate and criticize their own and their peers' writing.
  4. To read poetry, fiction, and drama expressing a wide range of cultural perspectives and to think critically and write analytically about them.
  5. To engage in reading and writing experiences about literature so as to establish a foundation for continued social, cultural, intellectual, and aesthetic discovery and appreciation.
- C.** Guidelines. All students enrolled in English 1002G should have passed English 1001G or must have fulfilled the requirement through transfer credit or through the CLEP proficiency examination. Please make this prerequisite clear to all students.
- D.** The writing requirement for English 1002G is approximately 5,000 words. As in 1001G, the number of student texts may vary as some instructors assign fewer final texts and require more revisions of drafts. In addition to the assigned student authored texts, essay tests do fulfill part of the writing requirement. Instructors will include a research component (e.g., an evaluative essay employing documented library and electronic secondary sources). Instructors should respond critically to their students' writing and address both strengths and weaknesses. Instructors may administer quizzes and tests on the readings, and the final exam should require

students to write at least one essay. The final course grade will be determined primarily by performance on the writing assignments, with the most weight given to writing done later in the semester. Schedule individual conferences as necessary.

#### IV. Resources for English 1001G and English 1002G

- A. Instructors should encourage students to use the Writing Center in 3110 Coleman Hall.** The Writing Center offers help with all kinds of writing, at all stages. Tutors, who are graduate students from the English department, will work with your students on invention, developing an appropriate thesis, organizing ideas, utilizing proper documentation, and editing the final draft. Tutors can also help your students develop strategies for dealing with specific grammar problems such as comma splices. Students are encouraged to make appointments and come in with a copy of their assignment. Orientations to the Writing Center can be scheduled at any time. More information about the Writing Center is available at the Writing Center Web site, [[www.eiu.edu/~writing/](http://www.eiu.edu/~writing/)] and through the online Writing Center Newsletter: [<http://www.eiu.edu/~writing/newsletter/newsletter.htm>]
- B. The Composition Assignment and Resources Exchange (C.A.R.E.) Website** [<http://www.eiu.edu/~engcare/>]. C.A.R.E. includes a searchable database of writing assignments, an electronic forum for discussions relevant to writing pedagogy, as well as other helpful information, handouts, and links. Passwords to C.A.R.E. can be obtained from the Director of Composition. In addition, the Faculty Pages section of the English Department Web site [[www.eiu.edu/english/faculty/faculty.htm](http://www.eiu.edu/english/faculty/faculty.htm)] has a variety of resources relevant to teaching both English1001G and English1002G, including a link to C.A.R.E. and other online materials. Many of the materials collected at both C.A.R.E. and the Faculty Pages are also available in hardcopy through the English Department office.

#### A. Texts for English 1001G:

##### Rhetoric Options:

Kennedy, et al, *The Bedford Guide for College Writers*, 6<sup>th</sup> ed.

Funk & McMahan, *Here's How to Write Well*, 2<sup>nd</sup> ed.

##### Reader Options:

Kennedy, et al, *The Bedford Reader*, 8<sup>th</sup> ed.

LaGarudia & Guth, *American Voices: Culture and Community*, 5<sup>th</sup> ed.

##### Handbook Options:

Fulwiler & Hayakawa, *The Blair Handbook*, 4<sup>th</sup> ed.

Fulwiler & Hayakawa, *The College Writer's Reference*, 3<sup>rd</sup> ed.

#### B. Texts for English 1002G:

##### All Sections Receive:

Roberts, *Writing About Literature; Brief Tenth Edition*

##### Fiction Options:

Charters, *The Story and Its Writer*, Compact 6<sup>th</sup> ed.

Joseph F. Trimmer, et al. *e Fictions*

##### Drama Options:

Gwynn *Drama, A Pocket Anthology*, 2<sup>nd</sup> ed

Klaus, et al. *Stages of Drama*, 5<sup>th</sup> ed

##### Poetry Options:

Meyer, *Poetry: An Introduction*, 4<sup>th</sup> ed.

Gwynn, *Poetry, A Pocket Anthology*, 4<sup>th</sup> ed.

##### Multi-Genre Option:

Madden, *Exploring Literature*, 2<sup>nd</sup> ed.

##### Handbook:

Fulwiler & Hayakawa, *The College Writer's Reference* 4<sup>th</sup> ed.

Fulwiler & Hayakawa, *The Blair Handbook*, 4<sup>th</sup> ed.

**Note:** Harnack and Kleppinger's *Online! A Reference Guide to Using Internet Sources* is available for all 1001 and 1002 sections meeting in ETIC.  
[Revised Spring 2006]

## II.

### Course Proposals for English 1001 and 1002

#### English 1001G: Composition and Language

##### 1. Catalog Description

- a) English **1001G**
- b) Composition and Language
- c) (3-0-3)
- d) F, S, SU
- e) Comp and Lang
- f) A course in the reading and writing of expressive, expository, and persuasive essays. Attention is given to effective expression, clear structure, adequate development, and documentation of sources.
- g) English 1000 or proficiency in basic skills as determined by the English Department
- h) English **1001G** is a **writing centered** course

##### 2. Student Learning Objectives

- a) The goals of the general education and university-wide assessment are:
  - EIU graduates will demonstrate the ability to write and speak effectively.
  - EIU graduates will demonstrate the ability to think critically.
  - EIU graduates will function as responsible citizens.

In successfully completing English **1001G**, students will:

- 1) write expository and persuasive papers throughout the semester (a minimum of 5,000 words) in which paragraphs, sentences, and words develop a central idea (writing, speaking, critical thinking).
- 2) write purposeful, adequately developed paragraphs and sentences that are direct, economical, free of ambiguity, and structurally appropriate for the ideas expressed and for the audience to whom it is directed (writing, speaking, critical thinking).
- 3) develop skills in critical reading and listening for understanding and evaluating culturally diverse course materials and for becoming more discerning readers (writing, critical thinking, citizenship).
- 4) develop research skills, including effective use of source materials and the principles of documentation (writing, critical thinking).
- 5) develop skills in revising their own writing by participating in peer review workshops and by revising one of their essays for possible inclusion into their electronic writing portfolio (writing, critical thinking).

### 3. Course Outline

<u>Week</u>	<u>Content</u>
<b>Part I: The Composing Process</b>	
1	Strategies for critical reading Reading: selected essays for analysis and discussion (reader) Writing: response statement to reading(s) <b>[Paper 1]</b>
2	The first stages of writing Reading: the writer's situation, prewriting (rhetoric) selected expressive essays (reader) Writing: free writing, journal keeping narrative or expressive essay <b>[Paper 2]</b>
3-4	Planning, drafting, revising Reading: exploring a topic, formulating a thesis, writing a draft (rhetoric) selected informative essays (reader) Writing: invention activities: using heuristics informative essay or process analysis <b>[Paper 3]</b>
5-7	Methods of Organization Reading: means/modes of development (rhetoric) essays that illustrate rhetorical modes (reader) improving paragraph coherence (rhetoric/handbook) Writing: classification or essay of examples <b>[Paper 4]</b> comparison or cause-effect essay <b>[Paper 5]</b>
<b>Part II: Writing from Sources</b>	
8-9	Reading for Writing Reading: selected essays on a general topic (reader) usage and mechanics (rhetoric/handbook) Writing: summarizing and paraphrasing synthesis paper <b>[Paper 6]</b>
10	Writing under pressure Reading: the essay exam (rhetoric/handbook) selected essays for writing (reader) Writing: extemporaneous essay <b>[Paper 7]</b>
11-12	Writing persuasively Reading: the nature and form of argument (rhetoric) selected argumentative essays (reader) improving word choice (rhetoric/handbook) Writing: short editorial or letter to editor persuasive essay <b>[Paper 8]</b>
13-15	Doing research, documenting sources Reading: the research paper (rhetoric/handbook) Writing: researched essay: notes, outline, bibliography, draft, and final copy <b>[Paper 9]</b>

#### 4. Evaluation of student learning

- a) Achievement of student learning will be evaluated based on the following:
  - 1) performance on writing assignments (with most weight given to writing done later in the semester)
  - 2) class discussions/presentations
  - 3) quality of revision and participation in peer review sessions
  - 4) one revised essay may be included in the student's electronic writing portfolio
- b) English **1001G** satisfies the criteria for a **writing centered** course in that the course's primary focus is to help the student "learn the principles and the process of writing in all of its stages, from inception to completion. The quality of the students' writing is the *principal* determinant of the course grade."

#### 5. Rationale

- a) English **1001G** will be in the **Language** segment of the General Education program.

In this course, students write a variety of expressive and persuasive essays (a minimum of 5,000 words), developing an understanding of the fundamentals of clear, cohesive writing and an awareness of writing as a rhetorical act. For each writing assignment, students will engage in prewriting, drafting, and revising activities that will help students become more skilled in invention and the writing process in order to achieve clarity of purpose and to develop ideas.

- b) Prerequisites: All students with an ACT English score of 15 or above (13 on the old ACT) are placed in English **1001G**. Students with ACT scores below the cut-off—or with no ACT scores on file—are placed in English 1000. During the first week of the semester, the Composition Committee reviews writing samples from all English 1000 students to assess their skills and confirm the accuracy of their placement. English **1001G** instructors also administer diagnostic writing samples early in the semester and confer with the Director of Composition about students who seem unprepared for English **1001G**.

#### 6. Implementation

- a) The course will be taught by members of the English Department.
- b) The texts for English **1001G** are:

**Texts for English 1001G:**

**Rhetoric Options:**

Kennedy, et al, *The Bedford Guide for College Writers*, 6<sup>th</sup> ed.

Funk & McMahan, *Here's How to Write Well*, 2<sup>nd</sup> ed.

**Reader Options:**

Kennedy, et al, *The Bedford Reader*, 8<sup>th</sup> ed.

LaGarudia & Guth, *American Voices: Culture and Community*, 5<sup>th</sup> ed.

**Handbook Options:**

Fulwiler & Hayakawa, *The Blair Handbook*, 4<sup>th</sup> ed.

Fulwiler & Hayakawa, *The College Writer's Reference*, 3<sup>rd</sup> ed.

- c) There will be no supplementary materials or laboratory experience required.
- d) The course will be first offered in Fall 2000.

#### 7. Community College Transfer

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8. Date approved by the department \_\_\_\_\_

9. Date approved by LASCC \_\_\_\_\_

10. Date approved by CAA \_\_\_\_\_

Departmental contact person: Dana Ringuette x2428 \_\_\_\_\_

**Course Proposal: English 1002G: Composition and Literature**

**11. Catalog Description**

- i) English **1002G**
- j) Composition and Literature
- k) (3-0-3)
- l) F, S, SU
- m) Comp and Lit
- n) A writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts.
- o) English 1001G
- p) English **1002G** is a **writing centered** course

**12. Student Learning Objectives**

- a) The goals of the general education and university-wide assessment are:
  - EIU graduates will demonstrate the ability to write and speak effectively.
  - EIU graduates will demonstrate the ability to think critically.
  - EIU graduates will function as responsible citizens.

In successfully completing English **1002G**, students will:

- 1) write expository and persuasive papers throughout the semester (a minimum of 5,000 words) in which paragraphs, sentences, and words develop a central idea (writing, speaking, critical thinking).
- 2) read poetry, fiction, and drama, expressing a wide range of cultural perspectives and values, and develop abilities to think critically and write analytically about them (writing, speaking, critical thinking).
- 3) engage in reading and writing experiences about literature in order to demonstrate an increased understanding of and appreciation for social, cultural, intellectual, and aesthetic ideas and their discovery (writing, critical thinking, citizenship).
- 4) develop research skills, including effective use of source materials and the principles of documentation (writing, critical thinking).
- 5) develop skills in revising their own writing by participating in peer review workshops and by revising one of their essays for possible inclusion into their electronic writing portfolio (writing, critical thinking)

### 13. Course Outline

<u>Week</u>	<u>Content</u>
<b>Part I: Responding to Literature</b>	
1	Recording first impressions Reading: selected stories or poems Writing: response statements keeping a reading notebook
2	Sharing responses Reading: selected stories or poems Writing: responses revised in light of peer review expressive essay <b>[Paper 1]</b>
3	Responding imaginatively Reading: selected stories, poems, or play Writing: belletristic response (e.g., replies, imitations, re-writes, parodies, sequels) <b>[Paper 2]</b>
<b>Part II: Interpreting Literature</b>	
4-5	Explicating poetry Reading: the nature and techniques of poetry (persona, imagery, meter, symbol form) selected poems Writing: explication of a poem <b>[Paper 3]</b>
6	Summarizing fiction Reading: elements of fiction (theme, character, plot, point of view) selected short stories Writing: interpretive summary of a short story <b>[Paper 4]</b>
7	Analyzing character Reading: elements of fictional and dramatic characterization selected stories or play Writing: informative essay on character <b>[Paper 5]</b>
8	Taking an examination on literature Reading: preparing for an essay exam selected literary works Writing: extemporaneous essay exam <b>[Paper 6]</b>
9-10	Analyzing theme Reading: determining ideas and values in literature selected short fiction, drama, poetry Writing: persuasive essay on theme <b>[Paper 7]</b>
11-12	Comparing and synthesizing Reading: methods of comparison selected literary texts Writing: comparison or synthesis essay <b>[Paper 8]</b>
<b>Part III: Evaluating Literature</b>	
13-15	Examining critical perspectives Reading: finding sources, taking notes, preparing a working outline, documenting sources, citing evidence selected literary texts

Writing: response or precise of critical article  
 evaluative essay with sources **[Paper 9]**

#### 14. Evaluation of student learning

- a) Achievement of student learning will be evaluated based on the following:
- 1) performance on writing assignments (with most weight given to writing done later in the semester)
  - 2) midterm and final examinations
  - 3) class discussions/presentations
  - 4) quality of revision and participation in peer review sessions
  - 5) one revised essay may be included in the student's electronic writing portfolio
- b) English **1002G** satisfies the criteria for a **writing centered** course in that the course's primary focus is to help the student "learn the principles and the process of writing in all of its stages, from inception to completion. The quality of the students' writing is the *principal* determinant of the course grade."

#### 15. Rationale

- a) English **1002G** will be in the **Language** segment of the General Education program. In this course, students will read widely and intensively across the three major genres (poetry, fiction, drama) of creative literature. Students will write a variety of expressive and persuasive essays (a minimum of 5,000 words) with particular emphasis placed on helping students develop an understanding of the components of critical thinking and analytical expression. For each writing assignment, students will engage in prewriting, drafting, and revising activities that will help students become more skilled in invention and the writing process in order to achieve clarity of purpose and to develop ideas.
- b) The prerequisite for English **1002G** is English 1001G.

#### 16. Implementation

- a) The course will be taught by members of the English Department.
- b) The texts for English **1002G** are:

##### **Texts for English 1002G:**

##### **All Sections Receive:**

Roberts, *Writing About Literature; Brief Tenth Edition*

##### **Fiction Options:**

Charters, *The Story and Its Writer*, Compact 6<sup>th</sup> ed.

Joseph F. Trimmer, et al. *e Fictions*

##### **Drama Options:**

Gwynn, *Drama, A Pocket Anthology*, 2<sup>nd</sup> ed

Klaus, et al. *Stages of Drama*, 5<sup>th</sup> ed

##### **Poetry Options:**

Meyer, *Poetry: An Introduction*, 4<sup>th</sup> ed.

Gwynn, *Poetry, A Pocket Anthology*, 4<sup>th</sup> ed.

##### **Multi-Genre Option:**

Madden, *Exploring Literature*, 2<sup>nd</sup> ed.

##### **Handbook:**

Fulwiler & Hayakawa, *The College Writer's Reference* 4<sup>th</sup> ed.

Fulwiler & Hayakawa, *The Blair Handbook*, 4<sup>th</sup> ed.

- c) There will be no supplementary materials or laboratory experience required.

d) The course will be first offered in Fall 2000.

17. **Community College Transfer** \_\_\_\_\_

18. **Date approved by the department** \_\_\_\_\_

19. **Date approved by LASCC** \_\_\_\_\_

20. **Date approved by CAA** \_\_\_\_\_

Departmental contact person: Dana Ringuette x2428 \_\_\_\_\_

### III.

#### Guidelines for Evaluating Writing Assignments in EIU's English Department

Grades on written work range from A to F. The categories listed below are based on rhetorical principles and assume intellectual responsibility and honesty. Strengths and weaknesses in each area will influence the grade, though individual teachers may emphasize some categories over others and all categories are deeply interrelated.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>
<u>Focus</u>	Has clearly stated purpose or main idea/thesis quite thoughtfully and/or originally developed within the guidelines of the assignment	Has clearly stated purpose or main idea/thesis developed with some thoughtfulness and/or originality within the guidelines of the assignment	Has a discernible purpose or main idea/thesis which is not very clearly stated and is developed with limited originality and/or thoughtfulness; may have missed or failed to conform to some element of the assignment's guidelines	Has no apparent purpose or main idea/thesis and/or shows little thoughtfulness and/or originality; may not conform to significant elements of the assignment's guidelines	Has no purpose or main idea/thesis; shows little or no thoughtfulness and/or originality; may not conform to the guidelines of the assignment
<u>Organization</u>	Is logically organized but without overly obvious organizational devices; has unity, coherence, strong transitions; has well-defined introduction, body, conclusion	Is logically organized; has unity, coherence, competent transitions; has well-defined introduction, body, conclusion	Is organized, but not necessarily in the most logical way; has unity and coherence but may make inconsistent use of transitions; has introduction, body, conclusion, one of which may be weak	Is somewhat organized, but is confusing to readers; shows significant problems with coherence, unity, transitions; no or poorly written introduction, body or conclusion	Is not organized; has little or no coherence and unity; poor or no use of transitions; no or poorly written introduction, body or conclusion
<u>Development</u>	Supports purpose or main idea with abundant, fresh details; details are specific and appropriate; uses sources well when sources are called for in the assignment	Supports purpose or main idea with sufficient details; details are fairly specific and appropriate; uses sources adequately	Supports purpose or main idea with details, but some parts of the paper are inadequately/inappropriately developed or vague	Makes an attempt to use details to develop purpose or main idea but is, for the most part, inadequately/ inappropriately developed	Does not develop main idea; may use sources inadequately/inappropriately
<b>Style &amp; Awareness of Audience</b>	Word choices show consideration of purpose and audience; shows thoughtfully and imaginatively constructed sentences; incorporates sources well	Word choices are appropriate to purpose and audience; sentences often constructed thoughtfully and imaginatively; incorporates sources adequately	Word choices are mostly appropriate to purpose and audience; sentences aren't particularly thoughtful or imaginatively constructed; sources may sometimes be awkwardly incorporated	Word choices may be inappropriate to purpose or audience; sources incorporated poorly	Word choices are generally poor; sources are incorrectly or very awkwardly incorporated
<u>Mechanics</u>	Has very few grammatical, spelling and punctuation errors; uses appropriate documentation style correctly when necessary for assignment	Has minor grammatical, punctuation or spelling errors that do not interfere with reading of essay; uses appropriate documentation style correctly	Has some grammatical punctuation and/or spelling errors that occasionally interfere with reading of essay; uses appropriate documentation style but may have some errors	Has grammatical, punctuation and/or spelling errors that make reading difficult; documentation style may be poorly used	Has grammatical, punctuation and/or spelling errors that make reading very difficult; documentation style poorly used
<u>Process</u>	Shows abundant evidence of careful planning and drafting and attention to peer and teacher comments	Shows evidence of careful planning and drafting and some attention to peer and teacher comments	Shows some evidence of planning and drafting, though some drafts may be less considered, and some attention to peer and teacher feedback	Shows only a little evidence of planning and drafting and attention to peer and teacher feedback	Shows little or no evidence of planning, drafting, or attention to peer and teacher feedback

## IV

### ESL Students and Composition

In the past twenty of thirty years, the number of English as a Second Language (ESL) speakers has been steadily rising in this country; this increase is evident in the classroom, where it presents unique teaching challenges as well as opportunities to promote greater cultural linguistic understanding. In the college freshman writing classroom, the growing number and diversity of ESL students can make it difficult for teachers to know how much or how little to "intervene" in the writing of their students as well as what strategies to give students to help them improve their writing. What follows are some observations and suggestions that writing teachers may find useful when thinking about issues of second-language use and writing in the composition classroom.

The term "ESL speaker" is a contested and often ambiguous one. In the writing classroom it is entirely possible

to have an international student from Japan sitting next to a Polish student who has been in the U.S. for five years sitting next to a Mexican-American student who has lived here most of his life but may still have some problems with prepositional phrases. When does an ESL student become a "non-ESL" student? What do we mean when we talk about native "fluency?"

- In general, many of the pedagogical approaches that have become commonplace in the modern composition classroom are just as effective, if not more so, with ESL students. Collaborative activities such as peer editing and discussion groups allow for the verbal interaction that gives ESL students practice in both spoken and written English. In addition, many ESL speakers feel more comfortable talking in small groups. The revision that is part of the writing process that we teach offers ESL students the chance to see patterns of error and learn from mistakes.
- Try to take into account students' previous experiences with different written genres. Talk to them about the kinds of writing they have done in the past, both in their native country (if applicable) and here in the United States. Students from certain cultures may feel uncomfortable writing about highly personal situations; this may give them a disadvantage when confronted with the personal essay, which is often the first assignment in a composition class and which some scholars feel is a particularly "American" genre. I know of a teacher who used to encourage students from other countries to write about their first day in the U.S. until a student told her that this was the fourth time she was being asked to do so.
- Keep in mind that writing conventions can differ significantly from country to country and culture to culture. For example, while most native-speaking students in the U.S. understand that the conclusion of an essay should bring up no new, unsupported information, this convention is by no means universal. There are rhetorical traditions where effective conclusions may very well bring up new material.
- Some educators believe that ESL writers need more "intervention" when it comes to their writing than do native-speaking writers, arguing that pointing out one mistake on a paper and having students generalize from that one correction may not be sufficient. The issue of how much individual assistance to provide ESL students is a complicated one, given that writing teachers already have

more than they can handle with increasing paper loads and conference times. However, working individually with ESL students is often very helpful, whether that time is spent talking through a paper, giving the student sentence combining exercises, or going over a grammar error with additional example.

- Help students look for **patterns** of error as opposed to marking every kind of mistake on a paper. Keep in mind that there is a hierarchy of grammar errors; some are more significant than others. Problems with verb, for example, usually cause more "interference" when reading an essay than do mistakes with articles. In addition, correct article use takes years to master. (Think back to high school French or German.) Resist the temptation to mark up article errors on a paper.
- Build on the knowledge you have of other languages. In Spanish, for example, languages and nationalities are not capitalized. Pointing out that some of the conventions for capitalization are different in English than they are in Spanish is more useful than simply writing "cap" above "french." In some languages the boundaries between independent clauses are more flexible, allowing for a comma where English would demand a semi-colon. A "comma splice": is not a universally accepted error.
- Encourage ESL students to go to the Writing Center to work not only on global aspects of their writing, such as thesis statements and organization, but on specific grammar problems. The literature shows that not only do most ESL students NOT resent this, but that they welcome explanations and exercises that native students might dismiss. Many ESL students have more background in the grammatical rules of their native language than native English speakers do of English. In most Writing Centers there is at least one tutor with experience in second-language writing issues. If your students feel that this might be helpful, have them ask specifically to work with that tutor when they make an appointment.
- Often ESL students will translate phrases from their own language into English. When these sound clumsy or inappropriate, don't simply write "idiom" - point out more suitable expressions. This is not cheating. Many ESL students have problems with "phrasal verbs," those that take a participle after the main verb and are often idiomatic in nature. Examples are "act up," "back down," and "not off." Lists of phrasal verbs are available on the Internet. Some instructors have ESL students keep a journal of newly learned slang phrases, maxims, and proverbs.
- The Internet is a powerful and often under-utilized teaching tool for second language learners. Encourage students to find sites that will reinforce topics covered in class, such as organizing arguments and documenting sources. Students can also find additional online help in grammar and sentence structure, vocabulary, and mechanics. (Computer games and quizzes offer especially enjoyable ways to improve grammar.) A Google search will reveal hundreds of sites geared specifically towards ESL students. This is in addition to the many sites for teachers that offer help with constructing assignments, assessing ESL writing, and explaining grammar rules.

### Further Resources

- ELT Journal <http://www3.oup.co.uk/eltj/contents/>
- U.S. Department of State English Teaching Forum <http://exchanges.state.gov/forum/>

- ELT Forum <http://www.eltforum.com/papers.html>
- Center for Applied Linguistics <http://www.cal.org>
- Dave's ESL Cafe <http://www.eslcafe.com>
- Leki, Ilona. Understanding ESL Writers: A Guide for Teachers. Portsmouth: Boynton, 1992.
- Herrera, Socorro Guadalupe and Kevin G. Murray. Mastering ESL & Bilingual Methods: Differentiated Instruction for Culturally and Linguistically Diverse (CLD) Students. Boston, Person Allyn & Bacon, 2005.
- Allen, Virginia G and Pat Rigg. When They Don't All Speak English: Integrating the ESL Student Into the Regular Classroom. Urbana: National Council of Teachers of English, 1989.
- Lewis, Marilyn. Using Student-Centered Methods With Teacher-Centered ESL Students. Toronto: Pippin, 1996.

## V. Plagiarism and Student Responsibility: Resources for English Department Faculty

**Standard I of the Eastern Illinois University Student Conduct Code reads:** "Eastern students observe the highest principles of academic integrity and support a campus environment conducive to scholarship." the code lists the following as violations of this standard:

- a. Conduct in subversion of academic standards, such as cheating on examinations, *plagiarism*, collusion, misrepresentation or falsification of data.
- b. Theft or the unauthorized possession of examinations; alteration, theft, or destruction of the academic work of others, or academic records, library materials, laboratory materials, or other University equipment or property related to instructional matters or research.
- c. Submitting work previously presented in another course unless specifically permitted by the instructor.
- d. Conduct which disrupts the academic environment, disruption in classes, faculty offices, academic buildings, or computer facilities.
- e. *Complicity* with others in violations of this standard.

The EIU Student Conduct Code is available online at <http://www.eiu.edu/~judicial/code.html>.

### Handouts to address plagiarism issues:

#### **St. Martin's Guide to Writing: IN-CLASS PLAGIARISM EXERCISE**

(Axelrod, Rise B. and Cooper, Charles R. *Instructor's Resource Manual, The St. Martin's Guide to Writing, 5th Edition, New York: St. Martin's Press, 1997*)

#### **Plagiarism Handout by Frank McCormick, Adapted with Permission**

**Off-Campus Links:** These links provide instructors with information and exercise materials that can be used to create classroom activities that proactively address plagiarism. Although the EIU Office of Judicial Affairs does provide information regarding ways to address plagiarism once it occurs, the hope is that plagiarism incidents will decrease once students are more aware of how to avoid it.

#### **The Center for Academic Integrity** <http://www.academicintegrity.org/>

According to the title page: "The Center for Academic Integrity provides a forum to identify, affirm, and promote the values of academic integrity among students. The CAI Web site is divided into a public tier, which contains general information about the Center and its activities, and a members-only tier, which contains specific information on CAI projects, research, and a list-server for members to exchange ideas and information."

#### **PlagiServe** <http://www.nku.edu/~education/Temp/Excel%20Files/URL%20Resources.xls>

From the page, "About PlagiServe": "PlagiServe has created an extensive database of over 150,000 student term papers, essays and cliff notes in order to reduce the usefulness of free as well as paid term paper mills. In other words, if a student has plagiarized his/her manuscript from any out of 100 Paper Mills available in the Internet, PlagiServe will definitely find the source."

**The University of Michigan's Undergraduate Library** has an excellent if brief *Plagiarism FAQ* (In Adobe Acrobat format). <http://www.lib.umich.edu/handouts/guides.html>.

#### **Purdue University's Online Writing Lab: Avoiding Plagiarism**

[http://owl.english.purdue.edu/handouts/research/r\\_plagiar.html](http://owl.english.purdue.edu/handouts/research/r_plagiar.html)

From the title page; "Academic writing in American institutions is filled with rules that writers often don't know how to follow. A working knowledge of these rules, however, is critically important; inadvertent mistakes can lead to charges of *plagiarism* or the unacknowledged use of somebody else's words or ideas. While other cultures may not insist so heavily on documenting sources, American institutions do. A charge of plagiarism can have severe consequences, including expulsion from a university. This handout, which does not reflect any official university policy, is designed to help writers develop strategies for knowing how to avoid accidental plagiarism."

**Bruce Leland's *Plagiarism and the Web* page at Western Illinois University**

<http://www.wiu.edu/users/mfbhl/>

From the title page: "In June 1996 a message was emailed to fraternity and sorority chapters across the country advertising a new electronic repository for down-loadable college papers. The site was called schoolsucks.com, and featured the slogan "Download your Workload... There are several large sites which sell papers, and even more which maintain small collections available for free. There are even some which promise custom-written papers. I've listed a few sites here."

**Lisa Janicke Hinchliffe's *Cut and Paste Plagiarism* page at Illinois State University**

<http://alexia.lis.uiuc.edu/~janicke/plagiary.htm>

From the title page: "Plagiarism is a difficult concept to define. It includes a range of actions from failure to use proper citation to wholesale cheating. A student who plagiarizes may do so unintentionally or with planful deliberation."

***How Not to Plagiarize* from the University of Toronto's Margaret Proctor**

<http://www.utoronto.ca/writing/plagsep.html>

From the title page: "You've already heard the warnings about plagiarism. Obviously it's against the rules to buy essays or copy chunks from your friend's homework, and it's also plagiarism to borrow passages from books or articles or Web sites without identifying them. You know that the purpose of any paper is to show your own thinking, not create a patchwork of borrowed ideas. But you may still be wondering how you're supposed to give proper references to all the reading you've done and all the ideas you've encountered."

**EIU also has a license for Turnitin.com**

## VI. English Technology-Integrated Classrooms

Electronic technology and writing are linked in contemporary society, and if students are to succeed in college and in later life they need a firm foundation in both appropriate software and in emerging new media. The English Technology-Integrated Classrooms (ETIC) reflect the pedagogical move toward the integration of the technological resources into the actual, practical day-to-day instruction and learning in language, primarily but not limited to EIU's first-year writing sequence, English 1001G (Composition and Language) and English 1002G (Composition and Literature). Skills emphasized are an understanding of the basic components of a major word processing and web-based programs; the ability to navigate the Internet in order to identify, evaluate, and cite electronic sources for research, including but not exclusively library data bases; and the development of a critical awareness of the multiple roles technology plays in fields involving writing.

**The English Technology-Integrated Classrooms** are the result of a productive and ongoing collaboration among department, college, and university-among faculty, technology support staff, administrators, and students. With the support of the College of Arts and Humanities, EIU's Center for Academic Technology Support, and Information Technology Services, the English Department maintains and develops these classrooms. The classrooms are intended to provide the richest possible environment for writing, reading, and critical thinking.

### **ETIC Classrooms**

The English Technology-Integrated Classrooms might best be seen as one facility with two pairs of physical components. That is, four classrooms (Coleman Hall 3210 & 3140 and Coleman Hall 3120 & 3130) comprise two paired components. Coleman Hall 3210 & 3120 each contain networked computers for students, and Coleman Hall 3130 & 3140 each contain one networked computer (nominally the instructor's). This physical layout is an integral part of the ETIC's function and purpose, and the use of paired components offers to teachers flexibility in their instructional methods and to students variety in their learning. If learning to write and to improving one's writing is a process of entering communities of discourse, of voices and writers, then the dynamics of ETIC's design contribute directly to the dynamics of learning.

In CH 3210 & 3120, students work at tables designed to accommodate both collaborative and individual work. Both rooms have networked laser printers.

CH 3140 & 3130 are paired, respectively, with 3210 & 3120; and in these classrooms, teachers have direct access via a Citrix server to class material they use in 3210 or 3120. These classrooms contain regular student seating which provides some flexibility to the physical arrangement.

In addition, all four rooms have access to an integrated overhead LCD projector which allows the projection on-screen of anything on the monitor. The use that instructors make of this setup is varied: demonstrations of resources and software, large- and small-group discussions of student writing and course assignments, student demonstrations and presentations.

### **Hardware and software resources**

The central feature of the computer technology in the English Technology-Integrated Classrooms is the Citrix MetaFrame Access suite which provides students and faculty access to educational and software

resources for study and work on their own schedules. The system offers security and identity management by providing authenticated access. In the classrooms, students work on Citrix “thin clients” using the Windows XP operating system. An additional server provides student and faculty with document file storage and access.

The Internet offers worlds of resources to teachers and students. We are incorporating software specifically designed to integrate into our classes group conferencing and real-time discussions (and other writing and communications functions via the Internet) that will broaden our web-based capabilities. In other words, we continue to integrate the Web fully into our learning technologies.

## VII. English Department Technology Survey Results

Total Number of Surveys Returned: 32

In the Spring of 2004, the Composition Committee developed and circulated a survey with the aim of assessing and evaluating the ways in which technology is integrated with the teaching of writing here at Eastern. Specifically, the survey asked respondents to share insights and experiences in the ETIC and other technology-equipped classrooms. The data and responses were received as part of our ongoing departmental dialogue about how the use of technology shapes and is shaped by our pedagogical practice.

### Part I Responses

Most respondents found the English Technology Integrated Classroom (ETIC) or a computer with a projector a central tool in teaching writing, primarily in English 1001 and 1002. The survey participants stated they frequently used Microsoft Word software, Internet Explorer (online sources), played videotapes or DVD's, accessed course websites and presented lesson/lecture notes as Power Point Presentations. Instructors and professor designated the Instructor Computer Station, VCR/DVD, overhead projector, LCD projector, projector screen, printer and general student computers fundamental during a typical day.

The survey indicated students working independently or in groups during class time were often performing word processing tasks with programs such as Microsoft Word, accessing the course website, using the Internet Explorer to perform online research or other online work and using Power Point and other software for presentations. ETIC and the Multimedia Presentation System Center (MPSC) were surveyed as essential elements of group work during peer critiques; group writing; analyzing and critiquing the effective news of graphics; ascertaining the credibility, accuracy and bias of non-print information sources; creating a writing or research plan and identifying the capabilities or limitations of writing and research technologies.

Instructors stated that the use of technology has changed their instructional practice because they spend less time lecturing to the whole class, spend more time with individual students and are comfortable with small group activities and students working independently. Respondents also included the following comments regarding ways in which technology has changed the classroom:

“Increased range of resources/genres we consider/pursue”; “I have to spend more time troubleshooting problems. I'm also better able to compile a record for each student that I will actually use (unlike those bulky portfolios, which I don't think one can actually use pedagogically to monitor a student's progress – not practically anyway.”; “Use Booth Library Databases several times per

semester in 4950.”; “More student presentations.”; “Why does this instrument not permit any negative assessment of impact?”; “I think it affects them more than me. Some students find the ETIC atmosphere freeing and become more assertive intellectually”; “Better able to oversee composition process; better able to tutor individual students; better able to see and respond to work in drafts.”

## Part II Responses:

1. How important is having ETIC or MPSC for our teaching of writing?

Responses identified in-class research, in-class writing, peer editing, oral presentations, writing journals, lab observation, lecture/modeling, handouts, exercises in evaluating web sources, and online writing portfolios. A majority of the responses indicated that students already possess competency in the basic technological skills contained in the guidelines.

2. How do you meet the above goal in MPSC?

Comments identified group projects using PowerPoint and Internet Explorer, assignments that require students to evaluate on-line sources and use on-line sources to provide context for literary texts, and instructor modeling of database searches and computer capabilities. Many responses indicated that students already possess competency in the basic technological skills contained in the guidelines.

3. How do you meet the above goal in traditional classrooms?

Comments identified worksheets, library sessions, assignments requiring website evaluation and research, dvd/vcr usage, conferences, usage of email, and lectures/handouts. Many of the responses indicated that students already possess competency in the basic technological skills contained in the guidelines. Others indicated that the classrooms are too limited technologically to effectively meet the goal.

4. In what ways is the technology meeting your needs in the writing classroom? What challenges do you encounter when using ETIC or MPSC? What strategies do you use to address those challenges?

Comments largely tended to be positive about the technology available. Challenges most often identified were server problems, computer and printer malfunctions, room layout, and pen/paper drafting. Respondents dealt with these issues with backup plans, instructor modeling, and discussion.

5. Taking into consideration your teaching style and the type of learning that you want to occur in your classrooms, is the current design of the ETIC meeting your needs? Why or why not? What other kinds of technologies would you like to see implemented in the ETIC?

Concerns focused on the layout (making discussion, peer editing, group activities, student presentations, and student/instructor interaction difficult) and the unreliability of the server.

6. What other information can you provide about your experiences with ETIC or MPSC (problems, complaints, praise, highlights, or advice)?

Most respondents were overwhelmingly positive about the work that has been done and range of technology-integrated classrooms. They identified server problems and technological malfunction, instructor technical support, and hardware and software upgrades as areas of improvement. Some indicated that “ETIC survival workshops” would be helpful as part of the process.

We recognize and appreciate all the patience, enthusiasm, and continued hard work on the part of the faculty and staff, particularly Dana Ringuette and Randy Beebe, in facilitating the growth of the ETIC website, while the written comments can be viewed in summary form at the ETIC website. A complete hard copy is available for perusal, as well. Contact Robin Murray for further information.

## VIII. To Submit to the Electronic Writing Portfolio

### Information for Students:

Choose a document to submit from a writing intensive or writing centered course (see [www.eiu.edu/~assess](http://www.eiu.edu/~assess) for a list of courses). Save the document in rich text format (RTF) labeled *lastname.rtf* (e.g., smith.rtf) to a disk. Make sure you remove your name and other identifying information from the document you intend to submit.

You will find the EWP submission form at [www.eiu.edu/~assess](http://www.eiu.edu/~assess). Click on the form to open it. Read the directions marked “student.” You should complete the “Student Information,” “Course Information,” and “Student’s Integrity Statement” sections of the form. Once you have completed these sections, print out the form.

The form requires you to include your eiu.edu email account. If you have not picked up the id and password for this account, go to ITS in **Room 1053** in the basement of the **Student Services Building** and take your **Panther Card**.

You will need to take your document and the form to your instructor for his/her signature and approval.

After your professor has approved your submission, you will need to bring the disk and the submission form to Ninth Street Hall, Room 3001. You will receive a ticket that shows you have brought your disk to submit; however, your submission is not considered final until you receive an email to your eiu.edu email account. **KEEP THIS EMAIL NOTICE TO SERVE AS YOUR RECEIPT.** No submission will be considered complete until this e-mail notice is sent from CASA to the student, so make sure you check your e-mail regularly until you receive your receipt.

### Information for Instructors:

Students will bring their disk and completed submission form to you for approval. You may determine that they should submit to you during class or during your office hours.

*If you agree* that the document is at least minimally competent (based on the rubric on the back of this sheet and available at [www.eiu.edu/~assess](http://www.eiu.edu/~assess)), you certify that the document is fine to submit by completing the “Instructor’s Assessment” section on the submission form and by signing on the signature line. Return the form and the disk to the student for submission to CASA.

*If you do not agree* that this document is ready for submission, discuss revision options with the student.

**Primary Trait Analysis for Writing Matrix  
for Individual Submissions to the Electronic Writing Portfolio**

	<b>4 Highly Competent</b>	<b>3 Competent</b>	<b>2 Minimally Competent</b>	<b>1 Not Competent</b>
<b>Focus</b>	Clear focus established and maintained; evidence of distinctive voice and/or appropriate tone	Consistent focus of purpose; evidence of voice and/or suitable tone	Some focus; evidence of attempt to communicate with an audience	Limited or no awareness of purpose and/or audience
<b>Organization</b>	Careful organization that enhances presentation	Logical organization	Some organization; lapses in focus and/or coherence	Random and/or weak organization
<b>Development</b>	Depth and complexity of ideas supported by rich, engaging, and/or pertinent details	Depth of idea development supported by developed, relevant details	Minimal idea development; repetitious and/or underdeveloped details	Little or no idea development; few and/or unrelated details
<b>Style</b>	Sophisticated and varied sentence structure and length that enhance effect; precise and/or rich language	Controlled and varied sentence structure; appropriate, effective language	Correct sentence structure that is simplistic and/or awkward at times; simplistic and/or imprecise language	Incorrect and/or ineffective sentence structure; incorrect and/or ineffective syntax and diction
<b>Mechanics</b>	Virtually no errors in mechanics	Few errors in mechanics relative to length and complexity	Some errors in mechanics, but not enough to interfere with communication	Errors in mechanics that are disproportionate to length and complexity and interfere with communication

Approved Spring 2000 by Electronic Writing Portfolio Subcommittee of Writing Across the Curriculum Committee and CASL

## IX. Other Resources for Teachers

- **Sample Syllabus A**

### English 1001G: Language and Composition

#### COURSE OBJECTIVES

This course is designed to help motivated students become more discerning and critical readers and thinkers, more informed citizens, and more articulate and effective speakers and writers. The course requires reading and writing expository and argumentative prose and carrying out responsible research. Designated "writing-centered," the course focuses on written expression as a major learning activity and the primary basis of evaluation. (For information on criteria, refer to "Guidelines for Evaluating Writing Assignments in EIU's English Department.")

#### TEXTS

laGuardia and Guth, *American Voices: Culture and Community*, 5th ed. (Reader)  
Fulwiler and Hayakawa, *The Blair Handbook*, 4th.ed. (Handbook)  
*Webster's New World Dictionary*

#### ELECTRONIC WRITING PORTFOLIO

Eastern requires all students to submit a document from 1001G OR 1002G to their Electronic Writing Portfolio. Those 1001 students who plan to submit a paper written in this class must schedule an appointment with me to review the text as revised and corrected and to complete submission procedures. To ensure that your paper is cleared for the Portfolio, this appointment must be scheduled by November 4 and take place before the last day of classes. Students who plan to submit a paper from this class to their Portfolio will find submission forms and other information about the EWP at <http://www.eiu.edu/~assess>.

#### CURRENT EVENTS

Register to receive daily news from the online *New York Times*. Go to the web site at <http://www.nytimes.com> . Students are expected to keep up with current events.

#### JOURNAL ASSIGNMENT

Keep a separate notebook or journal for 1001G in which you take notes on articles from *American Voices*, *The New York Times*--and from any other books or articles that you read. Summarize and/or comment upon at least three articles from the *New York Times* each week. Include in your journal both initial and considered responses to reading and to class discussions; use your journal as a source of material for your papers. Use your journal also to list new words that you encounter and wish to include in your permanent vocabulary. I will not collect or grade journals.

## ASSIGNMENTS

## WEEK I

Tuesday, 26 August: Introductions & Assignments

Thursday, 28 August: Read Loewenstein, "Sister from Another Planet Probes the Soaps"  
Reader 407 ff.

## WEEK II

Tuesday, 2 September: Read and outline Heaton and Wilson, "Talk TV: Tuning in to  
Trouble," 397ff. bring outline to class.

In-class writing assignment; (bring pen & paper to class.)

Assignment of Paper I due Thursday 11 September

Thursday, 4 September: Read and outline de Stefano, "Ungood Fellas and the Godfather  
Culture," 391ff.

## WEEK III

Tuesday, 9 September: Read Reader, 386 and "Drawing on Your Reading," Reader 192ff.

Thursday, 11 September: Above assignments continued; bring Reader to class.

Paper I due in class on this date; prepare to share your paper with the  
class.

Assignment of Paper II due 25 September

## WEEK IV

Tuesday, 16 September: Read, think about, and prepare to discuss Stanford Report: "Electronic  
Communication May Aid Social Interaction," 90ff. and Lara, "On the  
Internet, We All Own a Press," 417ff.

Read and study, "Drawing on Your Experience," Reader 68ff.

Thursday, 18 September: Discussion of Paper I (bring Handbook and Reader to class.)

Read articles included in "FORUM: The Fencing in of Cyberspace,"  
Reader 415-430.

## WEEK V

Tuesday, 23 September: Reread, take notes on, and prepare to continue discussion of the articles  
included in "FORUM: The Fencing in of Cyberspace," Reader 415-430.

Thursday, 25 September: Paper II due in class on this day. Revisions (I) due in class on this day.

Prepare to share your paper with the class.

Assignment of Paper III

## WEEK VI

Tuesday, 30 September: Revisions (II) due in class on this day.

Read and prepare to discuss articles included in "FORUM: Disparity of  
Wealth," Reader 244-264.

Schedule conferences for Week VII.

Thursday, 2 October: Above assignments continued ("FORUM: Disparity of  
Wealth," Reader 244-264.); Read also "Language and Social Class,"  
and Cohen, "Small Talk," 526ff.

525,

## WEEK VII

Tuesday, 7 October: No class meeting; conferences as scheduled (Bring draft of Paper III to  
your conference.) Read "Weighing Alternatives" Reader 431ff.

## WEEK VII (continued)

Thursday, 9 October: Paper III due in class on this date.

Read and study Shapiro, "The Violent Politics of Crime," 551ff.

Assignment of Papers IV, V, VI, and VII

## WEEK VIII

Tuesday, 14 October: Read and study Introduction to "Violence: Living at Risk," 546 and Fox, "Friends Knew Alleged Gunman's Plans," 547 ff., and articles in "Forum: Tough on Crime," 587-99.

Thursday, 16 October: Reread and prepare to discuss Fox, "Friends Knew Alleged Gunman's Plans," 547 ff., and articles in "Forum: Tough on Crime," 587-99)

Discussion of Paper III (Bring Handbook to class.)

#### WEEK IX

Tuesday, 21 October: Read and prepare to discuss Sullivan, "Violence As Fun," 677ff Thursday 23 October: Paper IV--In-class essay exam. Bring Exam Booklets to class.

#### WEEK X

Tuesday, 28 October: Read and prepare to discuss the articles included in "Forum: Terror Invades America," 685-701

Review of Paper V & VII Assignments

Assignment of Oral Reports to be given in Week XV and XVI

Sign up for conferences in Week XI.

Thursday, 30 October: Reread and prepare for continued discussion the articles in "Forum: Terror Invades America," 685-701

Read also "The Documented Paper," 702 ff.

Discussion of Compiling a Bibliography, Research and Documentation

#### WEEK XI

Tuesday, 4 November: Read and prepare to discuss Wolff, "White Man," 562 ff.

Bring research paper topics to class on file cards.

Sign up for EWP appointments and Documentation Conferences

Thursday, 6 November: No class meeting--conferences as scheduled to discuss research topics and paper revisions

#### WEEK XII

Tuesday, 11 November: Paper V ("Problem") due in class; be prepared to share your paper.

Conventions of Documentation (Bring Handbook to class.)

(EWP and Documentation Conference Sign-Up continued)

Thursday, 13 November: Read and prepare to discuss "The Decline of Fatherhood," 453ff. and Bly, "The Community of Men, 347ff.

#### WEEK XIII

Tuesday, 18 November: Above reading assignments continued

Paper VI (Substantive revision of Paper II or III) due in class today.

Documentation Check

Oral Presentations scheduled for last two weeks of semester

Discussion of Paper V

Thursday, 20 November: Conferences and EWP Appointments as scheduled--no class meeting

#### WEEK XIV

THANKSGIVING HOLIDAY--NO CLASS MEETINGS

#### WEEK XV

Tuesday, 2 December: Draft Paper VII due in class on this date (optional)

Research Presentation in Class as scheduled

Final Sign-up for Documentation Conferences

(Required documentation conferences: Bring at least four sources--books, print-outs, and/or photocopies of articles to your conference.)

Thursday, 4 December: Research Presentations in Class as scheduled

#### WEEK XVI

(Required Documentation Conferences This Week)

Tuesday, 9 December: Final Paper VII due in class on this date  
 Research Presentations in class as scheduled  
 Thursday, 11 December: Research Presentations in class as scheduled  
 FAREWELLS

### GRADE CALCULATION

Daily Preparation, Participation, In-Class Written Assignments, Conferences =20%  
 Papers I-VI=55%; Oral Research Presentation = 5%; Paper VII (Research Paper) = 20% (There is no final exam in this course.)

- **Sample Syllabus B**

#### English 1001: Composition and Language

Fall 2004

Instructor: Dr. Jerie Weasmer

Office: 3821 Coleman

Phone: 581-6972

e-mail: jrweasmer@ciu.edu

Hours: TR 9-11, 2-3

MWF by Appointment

#### I. Course Description

English 1001G is a writing course designed to familiarize you with a variety of writing demands and to develop your research skills. Attention is given to effective expression, clear structure, adequate development, and documentation of sources. The class will first meet in **CH3120 and in CH3130 on alternating weeks. Please bring two disks to each class.**

**Requirements:** You must complete all parts of all assignments to receive credit for the class.

**Attendance:** One absence is excused. Absence without proof of medical or legal emergency results in a 10-point grade drop. Ten bonus points will be awarded for perfect attendance.

**Students with Disabilities:** If you have a documented disability and wish to receive academic accommodations, contact the Coordinator of the Office of Disability Services (581-6583).

#### **II. Course Objectives**

- Increase awareness of the kinds of writing required of professionals in the field you are considering and explore the additional demand on such skills in service organizations.
- Prepare papers that reflect a writing process that includes pre-writing strategies for formulating a thesis, planning and drafting, strategies for revising for clarity and organization, and evidence of polishing. Knowledge of documenting sources will be demonstrated.
- Write purposeful, adequately developed paragraphs and sentences that are direct, terse, and structurally appropriate for the ideas expressed and for the intended audience.
- Expand awareness of computer databases for research.

#### **III. Course Format**

**Interviewing:** You will prepare a series of interview questions.

**Discussion:** Frequent in-class discussions will focus on writing processes, on computer data bases, on responding to peer writing, and on questions as they arise.

**Peer response:** Sharing of writing at various stages of the writing process will follow a Praise--Question--Polish (PQP) procedure using the following questions a guide:

- What do you like about my paper?
- Do you have any questions?
- Any suggestions for improvement?

**V. Evaluation**

In-class writing	50 points
Analysis of Research	100 points
Collaborative Interview/Research	50 points
Portfolio of information	50 points
Peer response	100 points
Oral presentation	25 points
<u>Attitude, preparedness, participation</u>	<u>25 points</u>
	400 points

**Schedule of Expectations**

- 8/24 Introduction to course. Write about your name. Share.  
Introduction to ETIC, desktop, class folders  
**Assignment:** e-mail me your  
name major(s) and minor(s)  
school address and phone number  
permanent address and phone number  
professional goal(s)  
reason(s) why this course has value for you  
computer experience  
Write a letter defining yourself as a writer. Where do you write best? What kinds of writing do you most enjoy? Most dread? Describe your writing process. What do you see as your strengths? How might you help others in the class? In what areas of composition do you struggle? Where do you hope to improve in the course of this semester? Do you consider computers essential to the writing process? Do you know what field you wish to pursue? If so, what kinds of writing demands do you consider likely for that field?
- 8/26 Respond to letters about other writers in class. Ask questions. Prod for more information. Explore track changes and insert functions. Examine prewriting strategies: freewriting, brainstorming, clustering, outlining, picture drawing.  
**Assignment:** Polish piece in essay rather than letter form. Bring hard copy of first draft and revised draft(s) to class on 8/31.
- 8/31 Silent response to polished piece. Compare early to later draft in your response. Does the essay target a specific audience? What indicators do you see?
- 9/2 Explore the differences/connections between narration and exposition and the ways in which they can complement each other. For example, how would a narrative (story) about a personal experience differ from a reflective essay on that experience? Which would need a thesis?  
**Assignment:** Construct a **brief** narrative. Construct an equally brief reflective essay on the same event. How are they similar? different? When presenting research how can narrative passages help? For example, if you are discussing the kinds of writing required of a social worker describing a case, how might a narrative depicting an individual's circumstances add insights? Remember to save to rft in case your program differs. Bring essays on disk to drop in folder.
- 9/7 PQP essays in small groups.  
**Assignment:** Polish one essay. Attach all drafts (best on top) to submit by 9/9.  
9/9 Discuss/Write thesis statements (function, location, style). Try reflective, informative, and persuasive thesis statements. How does a thesis serve the audience? Compose an introduction, insert the thesis statement, and give a supporting narrative example.

- 9/14 Paired responding to polished essays. Hand in essays.  
**Assignment:** Write a brief letter (Max. 2 pages copy) to your parent(s)/roommate/ significant other/me attempting to persuade him/her to do/think something. Be sure that your thesis clear and that you give supporting rationale for your argument. (“All the others are doing it” is typically a weak argument.☺)
- 9/16 Share letter in small groups. What characteristics of persuasive writing are clear? Hand in letters.  
 Discuss interviewing tactics.  
**Assignment:** Write a paragraph describing the field you are researching and why it interests you. Construct a series of interview questions that will help to uncover information on the kinds of writing expected of professionals in an area that interests you. For example, if you are majoring in business and are interested in banking, you will want to interview a couple of bankers either online or in person. Perhaps they will also be willing to share writing samples with you. Be sure to send a thank you letter promptly after the interview is completed.
- 9/21 Conduct an online search to discover more about the field you are researching. Attempt to establish an online contact who agrees to an interview. Discover if there are chatrooms for professionals in that field. Explore demands of specific positions at a particular company/ business/service organization.  
**Assignment:** Compile all interview, online research, pamphlets, and other pertinent information. Analyze the writing samples with these materials to draw conclusions regarding the writing expectations of individuals in the field of your interest. If you wish to begin drafting prior to class on 9/23, that is fine. Remember to save to disk in rtf.
- 9/23 Develop analysis of data you have collected. Form a thesis statement central to your findings. Use supporting quotations and data for support. Draft due in hard copy on 9/28. Bring second copy to hand in.
- 9/28 Share analysis in small groups. PQP. Determine what further information is needed.  
**Assignment:** Contact the professionals you previously interviewed if new questions have arisen. Seek additional online information if you have a “hole” in your data. Consult with Career Services for specifics on job availability and writing, degree, and experience expectations in that field. Redraft and polish.
- 9/30 Final draft of analysis due with all data and drafts (In a pocket folder, please).  
**Be sure that you have done the paperwork and are prepared to send this essay to fulfill your campus portfolio requirement. See eiu.edu/~assess for particulars.**
- 10/5 Discuss upcoming group research project. Divide into groups. Draft proposal.  
 Service agencies in Charleston, such as Habitat for Humanity, The Depot, Newman Catholic Center/Student Volunteer Center, Alternate Spring Break, Coles County Homeless Shelter, Hilltop Convalescent Center, Coles County on Aging, and others also demand writing competency from their leadership. If you are interested in recreation there are a number of parks and local activities worthy of pursuit. Also, the EIU campus has a myriad of offices and organizations to discover.  
**Assignment:** Determine area for research to which your group is eager to devote your energy. Interview representatives, explore online information, and seek the history, organizational structure, and writing expectations of those committed to the organization of choice.
- 10/7 Examine periodicals to determine discourse communities. Select three journals to analyze. Consider the title of the journal, subjects of articles, kinds of writing, vocabulary, and advertisements. Determine the discourse community who read this journal and the type of article you believe has a good chance of being accepted for publication to this journal. For example, a group of my students had a keen interest in the role of public relations personnel in the medical field. They gathered brochures distributed by

Sarah Bush Lincoln hospitals and by the on-campus student health center. They interviewed health personnel in person on campus and via e-mail at Sarah Bush in Springfield to determine the kinds of writing expected of health professionals in PR. They also traced the history of SBL's PR department. When presenting your research, be sure to discuss discourse communities and define differences. Explain how language/layout/illustration cues establish the intended audience. Use models of writing composed by professionals to create fliers, announcements and posters.

- 10/9-14 Group conferences. Bring all data. Interview recipients of the organization you are researching for additional insights. Assure them that anonymity will be protected. (MIDTERM)
- 10/19 Bring gathered data for analysis. Delegate responsibilities. What truths do you believe are apparent? Can a thesis be constructed? Determine a structure for your presentation. Freewrite broad concepts as a group. Submit.
- 10/21 Individually freewrite as much as you can about your topic. You may refer to notes, texts, journals, interviews to present information you were responsible for gathering independently. Then join together with your group and work to shape an analysis integrating all that you have determined.  
**Assignment:** Develop this free write into a more organized form, inserting supporting quotations or data to substantiate your claims. Due 11/4.
- 10/26-28 Oral presentations. Expectations are that you will dress and act as a member of the organization you have researched would expect if you were guest speaking at their locale. Define the audience before beginning. You may want to consider powerpoint to enhance your presentation.
- 11/2 Bring list of sources and your handbook to construct the References page (Due 11/4).
- 11/4 Research essay due including the References page. PQP. Identify any voids of information. What voices have been omitted that should be heard? Is enough background information provided to establish the purpose and history of the organization and clarify its existing structure? What do the writing samples tell us about writing expectations for this organization?  
**Assignment:** Final draft due 11/11.
- 11/9 Discussion on primary resources. Data collection. Challenges?
- 11/11 Final draft of group essay due with all gathered data. Compose thank you letters to all who have contributed to the project.
- 11/16 In groups of four brainstorm lists of what you have discovered about writing this semester. Prioritize by ranking the list in order of importance to your writing. Draft a letter to a senior from your high school.
- 11/18 Discuss writer's autobiography (Due 12/2). Examine the writing you have done this semester in your coursework. How do you get started on a writing project? In what ways do you organize what you have to say? What have you come to recognize about yourself as a writer? Where do you go first for information? When is your most productive time to write? Where do you write best? Where is your greatest strength as a writer? Do you feel more confident as a writer? How do you feel about responding to others' writing? About having peers respond to yours? If you could improve in one area of writing, what would it be? How do you approach revision? Have you had any experiences that really shook your confidence as a writer? Do you ever write for pleasure? These are simply jumpstarts. You can take your paper in any direction that interests you. Establish a thesis. Simply talk about your history as a writer and draw some conclusions. Pull in specific examples for support.
- 11/22-26 **Thanksgiving Break**
- 11/30 Return of group projects. Questions on autobiography.

- 12/2 Writer's autobiography due. Share in small groups. Final draft due 12/6.
- 12/7 Discussion on research. What is research? What sources are viable?
- 12/9 Final draft of writer's autobiography due  
Reflective letter and course analysis due

- **Sample Syllabus C**

## English 1001G: Language and Composition

Fall 2003, Section 57  
Coleman 3160  
TR 1530-1645

Dr. Zahlan  
Coleman 3556  
581-6977, cfarz@eiu.edu

### COURSE OBJECTIVES

This course is designed to help motivated students become more discerning and critical readers and thinkers, more informed citizens, and more articulate and effective speakers and writers. The course requires reading and writing expository and argumentative prose and carrying out responsible research. Designated "writing-centered," the course focuses on written expression as a major learning activity and the primary basis of evaluation. (For information on criteria, refer to "Guidelines for Evaluating Writing Assignments in EIU's English Department.")

### TEXTS

laGuardia and Guth, *American Voices: Culture and Community*, 5th ed. (Reader)  
Fulwiler and Hayakawa, *The Blair Handbook*, 4th.ed. (Handbook)  
*Webster's New World Dictionary*

### DR. Z.'S OFFICE HOURS

Tuesdays:1400-1500; 1650-1750; Thursdays:1400-1500; 1650-1750; By Appointment

### ELECTRONIC WRITING PORTFOLIO

Eastern requires all students to submit a document from 1001G OR 1002G to their Electronic Writing Portfolio. Those 1001 students who plan to submit a paper written in this class must schedule an appointment with me to review the text as revised and corrected and to complete submission procedures. To ensure that your paper is cleared for the Portfolio, this appointment must be scheduled by November 4 and take place before the last day of classes.

Students who plan to submit a paper from this class to their Portfolio will find submission forms and other information about the EWP at <http://www.eiu.edu/~assess>.

### CURRENT EVENTS

Register to receive daily news from the online *New York Times*. Go to the web site at <http://www.nytimes.com> . Students are expected to keep up with current events.

### JOURNAL ASSIGNMENT

Keep a separate notebook or journal for 1001G in which you take notes on articles from *American Voices*, *The New York Times*--and from any other books or articles that you read. Summarize and/or comment upon at least three articles from the *New York Times* each week. Include in your journal both initial and considered responses to reading and to class discussions; use your journal as a source of material for your papers. Use your journal also to list new words that you encounter and wish to include in your permanent vocabulary. I will not collect or grade journals.

## ASSIGNMENTS

### WEEK I

Tuesday, 26 August: Introductions & Assignments

Thursday, 28 August: Read Loewenstein, "Sister from Another Planet Probes the Soaps"  
Reader 407 ff.

### WEEK II

Tuesday, 2 September: Read and outline Heaton and Wilson, "Talk TV: Tuning in to Trouble," 397ff. bring outline to class.

In-class writing assignment; (bring pen & paper to class.)

Assignment of Paper I due Thursday 11 September

Thursday, 4 September: Read and outline de Stefano, "Ungood Fellas and the Godfather Culture," 391ff.

### WEEK III

Tuesday, 9 September: Read Reader, 386 and "Drawing on Your Reading," Reader 192ff.

Thursday, 11 September: Above assignments continued; bring Reader to class.

Paper I due in class on this date; prepare to share your paper with the class.

Assignment of Paper II due 25 September

### WEEK IV

Tuesday, 16 September: Read, think about, and prepare to discuss Stanford Report: "Electronic Communication May Aid Social Interaction," 90ff. and Lara, "On the Internet, We All Own a Press," 417ff.

Read and study, "Drawing on Your Experience," Reader 68ff.

Thursday, 18 September: Discussion of Paper I (bring Handbook and Reader to class.)

Read articles included in "FORUM: The Fencing in of Cyberspace,"  
Reader 415-430.

### WEEK V

Tuesday, 23 September: Reread, take notes on, and prepare to continue discussion of the articles included in "FORUM: The Fencing in of Cyberspace," Reader 415-430.

Thursday, 25 September: Paper II due in class on this day. Revisions (I) due in class on this day.

Prepare to share your paper with the class.

Assignment of Paper III

### WEEK VI

Tuesday, 30 September: Revisions (II) due in class on this day.

Read and prepare to discuss articles included in "FORUM: Disparity of Wealth," Reader 244-264.

Schedule conferences for Week VII.

Thursday, 2 October: Above assignments continued ("FORUM: Disparity of Wealth," Reader 244-264.); Read also "Language and Social Class,"  
and Cohen, "Small Talk," 526ff.

525,

### WEEK VII

Tuesday, 7 October: No class meeting; conferences as scheduled (Bring draft of Paper III to your conference.) Read "Weighing Alternatives" Reader 431ff. WEEK VII (continued)

Thursday, 9 October: Paper III due in class on this date.

Read and study Shapiro, "The Violent Politics of Crime," 551ff.

Assignment of Papers IV, V, VI, and VII

WEEK VIII

Tuesday, 14 October: Read and study Introduction to "Violence: Living at Risk," 546

and Fox, "Friends Knew Alleged Gunman's Plans," 547 ff., and articles

in

"Forum: Tough on Crime," 587-99.

Thursday, 16 October: Reread and prepare to discuss Fox, "Friends Knew Alleged Gunman's Plans," 547 ff., and articles in "Forum: Tough on Crime," 587-99)

Discussion of Paper III (Bring Handbook to class.)

WEEK IX

Tuesday, 21 October: Read and prepare to discuss Sullivan, "Violence As Fun," 677ff Thursday 23

October: Paper IV--In-class essay exam. Bring Exam Booklets to class.

WEEK X

Tuesday, 28 October: Read and prepare to discuss the articles included in "Forum: Terror Invades America," 685-701

Review of Paper V & VII Assignments

Assignment of Oral Reports to be given in Week XV and XVI

Sign up for conferences in Week XI.

Thursday, 30 October: Reread and prepare for continued discussion the articles in "Forum: Terror Invades America," 685-701

Read also "The Documented Paper," 702 ff.

Discussion of Compiling a Bibliography, Research and Documentation

WEEK XI

Tuesday, 4 November: Read and prepare to discuss Wolff, "White Man," 562 ff.

Bring research paper topics to class on file cards.

Sign up for EWP appointments and Documentation Conferences

Thursday, 6 November: No class meeting--conferences as scheduled to discuss research topics and paper revisions

WEEK XII

Tuesday, 11 November: Paper V ("Problem") due in class; be prepared to share your paper.

Conventions of Documentation (Bring Handbook to class.)

(EWP and Documentation Conference Sign-Up continued)

Thursday, 13 November: Read and prepare to discuss "The Decline of Fatherhood," 453ff. and Bly, "The Community of Men, 347ff.

WEEK XIII

Tuesday, 18 November: Above reading assignments continued

Paper VI (Substantive revision of Paper II or III) due in class today.

Documentation Check

Oral Presentations scheduled for last two weeks of semester

Discussion of Paper

Thursday, 20 November: Conferences and EWP Appointments as scheduled--no class meeting

WEEK XIV

THANKSGIVING HOLIDAY--NO CLASS MEETINGS

WEEK XV

Tuesday, 2 December: Draft Paper VII due in class on this date (optional)

Research Presentation in Class as scheduled

Final Sign-up for Documentation Conferences

(Required documentation conferences: Bring at least four sources--books, print-outs, and/or photocopies of articles to your conference.)

Thursday, 4 December: Research Presentations in Class as scheduled

#### WEEK XVI

(Required Documentation Conferences This Week)

Tuesday, 9 December: Final Paper VII due in class on this date

Research Presentations in class as scheduled

Thursday, 11 December: Research Presentations in class as scheduled

FAREWELLS

#### GRADE CALCULATION

Daily Preparation, Participation, In-Class Written Assignments, Conferences =20%  
Papers I-VI=55%; Oral Research Presentation = 5%; Paper VII (Research Paper) = 20% (There is no final exam in this course.)

- **Sample Syllabus D**

### ENG 1002C-003: Composition and Literature Fall 2000

Instructor: Dr. Jerie Weasmer  
Office: 315C  
Phone: 6972

e-mail: [jrweasmer@ciu.edu](mailto:jrweasmer@ciu.edu)  
Hours: M & W 8:30-11:00

*Text:* An Introduction to Literature. Longman.

**Requirements:** You must complete all parts of all assignments to receive credit for the class. One absence will be excused. Each additional absence without proof of medical or legal emergency will result in a 10-point grade drop. Bonus 10 awarded for perfect attendance.

**Students with disabilities:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583).

#### I. Course Description

English 1002 is a writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts.

#### II. Course Objectives

In this class you will

- A. Explore the literature of a variety of cultures from a variety of time periods.
- B. Examine literary texts from a critical perspective.
- C. Recognize literary elements.
- D. Express your perspectives in oral and written mediums.
- E. Develop electronic skills.

### III. Course Format

#### A. Response

1. *Response journal*: Respond to assigned and self-selected readings in your response journal. (Do not read more than 20 pages before responding. **Cite the passages to which you refer.** On Thursday of each week e-mail your responses to me or submit on a disk or in hard copy.
2. *Listserve*: Respond to the readings and to others' responses on the listserve a **minimum** of two times weekly. **Validate your arguments with evidence from the reading.**
3. *Formative evaluation*: Respond to peers' essays. Document date, title, writer, and nature of response (i.e. early stages response to content; final draft, editing).

#### B. Portfolios

1. *Working Portfolio*: Contains all preliminary drafts—even fits and starts.
2. *Final Portfolio*: Contains final polished drafts.

### IV. Evaluation

Course grade will be determined by the following:

Response journal	200 points
Listserve	100 points
Response to peers' essays	50 points
Essay on narrative	100 points
Essay on poetry	100 points
Essay on drama	100 points
Essay on work of your choice	100 points
Attitude, preparedness, involvement	50 points
Attendance (each absence)	- 10 points
Bonus for perfect attendance	+ 10 points
<hr/>	
Total	800 points

#### Schedule of Expectations

- 8/22-24 Introductions, Discuss course expectations. In small groups read and discuss the following narratives: Chopin, p. 19, Hemingway, p. 47, Chekov, p. 58, Chopin, p. 65, Chopin, p. 69 Creative dramatics  
*Assignment*: Read the other four narratives and respond in your journal.  
 Read Lawrence's "The Horsedealer's Daughter," p. 275 and respond in your journal
- 8/29 (306) Bring a disk to class. Open hotmail or other broad-based account. Subscribe to listserve. Discuss how Lawrence's statement on p. 275 applies to this work. Deposit in folder. Respond.
- 8/31 (306) In pairs discuss comparisons and contrasts between Lessing's "A Woman on the Roof," p. 328 and Lawrence's "Horsedealer's Daughter." Deposit in folder. Respond in pairs.
- 9/5 Munro's "Boys and Girls," p. 354 (Discuss role gender stereotyping plays.)
- 9/7 Heker's "The Stolen Party," p. 405 (Bleich's most important passage, sentence, word)
- 9/12 First essay due. Share in groups of four.
- 9/14 Walker's "Everyday Use," p. 409 (

- 9/19 Final draft of essay due. Silent sharing
- 9/21 Naylor's "The Two," p. 441
- 9/26 Tan's "Two Kinds," p. 447
- 9/28 Dove's "Second-Hand Man," p. 456
- 10/3 Erdrich's "Fleur," p. 460
- 10/5 Cisneros' "One Holy Night," p. 470
- 10/10 Viramontes' "The Moths," p. 475 (MIDTERM)
- 10/12 Dark's "In the Gloaming," p. 481 (Set aside extra time for this longer piece.)
- 10/17 Second essay due. Share in groups of four.
- 10/19 "Harlem," p. 501  
 "anyone lived in a pretty how town," p. 524  
 "The Mother," p. 532  
 "The Man He Killed," p. 540  
 "A Work of Artifice," p. 557
- "I Ask My Mother to Sing," p. 518  
 "Jump Cabling," p. 526  
 "We Real Cool," p. 534  
 "To the Lady," p. 548  
 "Diving into the Wreck," p. 578
- 10/24 Revised essay due. Silent sharing
- 10/26 "Fallen petals rise," "If only we could," "River in summer," p. 582  
 "After weeks of watching the roof leak," p. 583  
 "Look, O look, there go," p. 584  
 "Rites of Passage," p. 587  
 "How to Eat Alone," p. 588

- **Sample Syllabus E**

## ENGLISH 1002G: COMPOSITION AND LITERATURE

Spring 2004  
 Section 053  
 CH 2120; TR 1400-1515

Dr. Zahlan  
 Office: CH 3556  
 581-6977; cfarz@eiu.edu

### Course Objectives

In this course, we will read, discuss, and write about poems, plays, and short stories, written in different times and places, that raise questions about personal feelings and relationships as well as social structures and behavior. What do we mean by love? How do families function? Who is insane and who decides? Why do human beings resort to violence and nations to war? What is reality and what is illusion? We will read works of literature that stimulate our thoughts about such issues and that we can also enjoy.

This course will offer opportunities for motivated students to increase their knowledge of literary forms and techniques while improving skills in reading comprehension and textual analysis, written and oral communication, and critical thinking. Because the course is "writing-centered," written expression is the main (although not only) basis of evaluation.

### Class Procedures

Class members are expected to complete the assigned reading punctually, to keep up a class journal, to be prepared for in-class writing assignments, and to contribute actively and constructively to discussion. Attendance is required.

Office Hours: 3:30-4:30 on Tuesdays, Wednesdays, and Thursdays

### Texts

Charters, Ann, ed. *The Story and Its Writer*, 6th ed. (Story)  
 Meyer, Michael. *Poetry: An Introduction*, 3rd ed. (Poetry)  
 Jacobus, *The Bedford Introduction to Drama*, 4th ed. (Drama)  
*The Blair Handbook* and *Webster's Dictionary*

Special Assignment: Attend a performance of *The Glass Menagerie* at the Village Theater, February 25-29.

### COURSE ASSIGNMENTS

#### WEEK I

Tuesday, 13 January: Introduction and Assignments  
 Thursday, 15 January: Gilman, "The Yellow Wallpaper," Story 576 ff.  
 Read also "Related Commentaries," 1493 ff.

#### WEEK II

Tuesday, 20 January: "The Yellow Wallpaper" concluded  
 Read also and prepare to discuss Poe "The Tell-Tale Heart," Story 1206 ff.  
 Assignment of Paper I (due 3 February)  
 Thursday, 22 January: Poe, "The Cask of Amontillado," "The Fall of the House of Usher," and "The Tell-Tale Heart," Story 1188 ff.

#### WEEK III

Tuesday, 27 January: Stories by Poe continued  
 Read also the articles in the "Related Casebook," Story 1692 ff.  
 Thursday, 29 January: Discussion of stories by Poe and critical approaches concluded

#### WEEK IV

Tuesday, 3 February: Paper I due in class; workshop; Bring Story and Handbook to class.  
 Be prepared to share your paper with the class.

#### WEEK IV (continued)

Thursday, 5 February: Read and study the following poems; prepare to read the poems aloud in class.  
 Plath, "Daddy," Poetry 630 and "Mirror," Poetry 126; Poe, "The Haunted Palace"  
 Poetry 141-42; Robert Browning, "My Last Duchess," Poetry 164-65; Stevens,  
 "Schizophrenia," Poetry 129; Paper I revisions due today in class.

#### WEEK V

Tuesday, 10 February: Assignments from Poetry:  
 Hardy, "In Time of 'The Breaking of Nations,'" 607  
 Jarrell, "The Death of the Ball Turret Gunner," 56  
 Owen, "Dulce and Decorum Est," 102  
 Tennyson, "The Charge of the Light Brigade," 216  
 Thomas, "The Hand That Signed the Paper," 120  
 Others? (your choice)  
 Thursday, 12 February: Bierce, "An Occurrence at Owl Creek Bridge," Story 173 ff.;  
 O'Connor, "Guests of the Nation," Story 1154 ff.

#### WEEK VI

Tuesday, 17 February: O'Brien "The Things They Carried," Story 1102 ff.  
 Read also "Related Commentaries," Story 1531 ff.  
 Thursday, 19 February: "The Things They Carried" concluded;

#### WEEK VII

- Tuesday, 24 February: Paper II due in class; be prepared to share your paper with the class.  
Sign up for conferences in Week VIII.  
Introduction to *Antigone*: Read Drama 106-117 for today.
- Thursday, 26 February: Read *Antigone*, Drama 106 ff.; Watch as much as you can of the video production.  
No Class meeting on this date (Dr. Z. attending a professional conference)  
Conferences scheduled for Week VIII

25-29 February: Watch the video production of *Antigone* in the library.

Attend a performance of Williams's *The Glass Menagerie* at the Village Theatre. Before you go to the play, read the text in *Drama*. For extra credit, write and turn in a response to the performance by Thursday 4 March. The response/review must be computer-printed or typed; your program must accompany the paper. The paper should be 300 to 500 words. It will be graded out of ten points and the resulting grade added to your Paper II grade.

#### WEEK VIII

- Tuesday, 2 March: Finish reading *Antigone* (Drama 106 ff.) for today.  
Be prepared to read scenes aloud and to discuss the play.  
Revised Paper II due in class today (for students who took part in the workshop).
- Thursday, 4 March: *Antigone* concluded

#### WEEK IX

- Tuesday, 9 March: **Paper III--In-Class Essay Exam** (No make-ups will be given; bring Exam Booklets.)
- Thursday, 11 March: Lessing, "A Sunrise on the Veld," Story 908 ff.  
(Read also Olds, "Rite of Passage," Poetry 265-66.)

#### WEEK X

#### SPRING BREAK--NO CLASS

#### WEEK XI

- Tuesday, 23 March: Review Lessing, "A Sunrise on the Veld," Story 908 ff.;  
Read and prepare Oates, "Where Are You Going, Where Have You Been?" Story 1089 ff.; Read also "Related Commentary," Story 1548-51.

#### WEEK XI (continued)

- Thursday, 25 March: Strindberg, *Miss Julie*, Drama 744 ff. and "Commentary on Strindberg," Drama 762 ff.

#### WEEK XII

- Tuesday, 30 March: *Miss Julie* continued; conference sign-up
- Thursday, 1 April: *Miss Julie* concluded  
Paper IV due in class  
Sign up for conferences.

#### WEEK XIII

- Tuesday, 6 April: No class meeting on this date; conferences scheduled
- Thursday, 8 April: Read Carter, "The Company of Wolves," Story 221 ff. and Related Commentary 1570.

#### WEEK XIV

- Tuesday, 13 April: Alexie, "The Lone Ranger and Tonto Fistfight in Heaven," Story 14 ff.
- Thursday, 15 April: Molière, *The Misanthrope* Acts I-III, Drama 526 ff.

#### WEEK XV

- Tuesday, 20 April: *The Misanthrope* continued; finish reading the play for today.  
Read also "Commentary," 549-51.
- Thursday, 22 April: *The Misanthrope* concluded

#### WEEK XVI

- Tuesday, 27 April: Paper V due in class.  
Assignments from Poetry:

Marvell, "To His Coy Mistress," 65-66  
 Olds, "Sex without Love," 76-77  
 Atwood, "you fit into me," 116  
 Donne, "A Valediction: Forbidding Mourning," 130-31  
 Marlowe, "The Passionate Shepherd to His Love," 434-35  
 Browning, Elizabeth, "How do I love thee? Let Me Count the  
 Ways," 437  
 Rossetti, "Promises Like Pie-Crust," 634

Thursday, 29 April: Above Assignments continued (Bring Poetry to class.)  
 Final Exam Review

FINAL EXAM (CUMULATIVE) \_\_\_\_\_

(Bring test booklets to your final exam.)

#### GRADE CALCULATION

Class Preparation and Participation (including Quizzes, In-Class Writing, and Oral Presentations) =25%  
 Papers I, II, and III = 30%; Papers IV and V= 30%; Cumulative Final Exam=15%

#### ASSIGNMENTS

I. JOURNAL: Keep a separate notebook or journal in which you write your initial and considered responses to reading assignments and class discussion and in which you keep notes of any "outside" reading or computer research you do that is related to the course. From time to time, you will be asked to write responses in class, and you should add them into your journal when they are returned. Journals are very useful in reviewing for exams and in planning your papers and oral presentations. I will not collect or grade journals.

II. VOCABULARY: This course gives motivated students the opportunity to improve reading, writing and speaking skills. In order to do so, you will need to increase your vocabulary, both passive and active. Be sure to jot down unknown words as you read and then to go back and look them up in your *Dictionary*. Keep a list of new words learned from each assignment and the relevant definitions in your Journal. Try to incorporate new words into your spoken as well as written language.

III. ORAL PARTICIPATION: Students are expected to come prepared to class and to contribute informed comments. Throughout the semester, students may be asked to prepare comments or bring in information relevant to assigned texts and their background. Students will present poems and selections from assigned plays in class. (Grades will count towards A participation.@)

IV. PAPERS I, II, IV, and V will be written and revised outside of class; Paper III is an in-class essay exam. Grading will be based upon English Department guidelines, copies of which will be provided to students.

Spring 2004

**ENGLISH 1002G--COURSE POLICIES**

Dr.Zahlan

*English 1002 is a writing-centered course; performance on written assignments is therefore the most important basis of evaluation. Class participation is, however, also very important and is also an important basis of evaluation.* CLASS ATTENDANCE, punctuality, preparation, and participation are expected and required. You are presumed to be professionals-in-training responsible for attending class regularly and participating in discussion. In order to deal with unforeseen emergencies, you are allowed to miss up to two class meetings (the equivalent of one week of class) without excuse. Any additional absences will, however,

be penalized at a rate of one letter grade per two class meetings; any student who is absent for more than four weeks (8 classes) will earn a grade of **F** for the course.

ASSIGNMENTS are to have been completed by class time on the date for which they appear on the syllabus. The book(s) in which the day's assignments are contained should be brought to class. Unannounced quizzes on assigned material may be given at any time. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus.

English 1002G Policies (continued):

EXAMS: There will be no opportunities to make up a missed exam or oral report other than in cases of documented medical emergency; (signing in at Health Service does not constitute documentation of a medical emergency). Paper III and the Final Exam should be written on test booklets, available at the Union Book Store. Please write tests in ink and on the test booklets.

ALL PAPERS AND OTHER WRITTEN WORK must be handed in on the date due.

1. Work turned in late without advance clearance will not be accepted.
2. Work turned in late with clearance will be penalized, usually at the rate of 5 points per day.
3. Any lateness may delay the grading and return of the paper, perhaps until the end of term.

BE SURE TO KEEP A COPY OF EVERY PAPER YOU HAND IN. It is advisable to keep a diskette as well as a hard copy of every paper you submit. IN THE CASE OF A MISSING PAPER, THE STUDENT IS RESPONSIBLE FOR SUPPLYING A COPY.

A NOTE ON THE PRESENTATION OF PAPERS: Papers must be typed (double-spaced) or computer-printed on heavy or medium-weight white 9 x 11 paper. Computer print must be clear and dark laser or ink-jet. If you use continuous-form paper, be sure the pages are separated and edges removed. Leave adequate margins. Each paper must have a separate title sheet which includes the title of the paper, course title, instructor's name, student's name, and date of submission. Repeat the title at the top of the first page of text. Papers must be stapled or clipped with the pages in the correct order.

ONLY PAPERS THAT ARE NEAT AND IN CORRECT FORM CAN BE ACCEPTED.

DOCUMENTATION: Use the current MLA system to cite both primary and secondary sources used in your papers. The system is fully explained and illustrated in *The Blair Handbook* and other current handbooks.

Inform yourself about documentation conventions for electronic media information and materials. All such materials must be documented and citation forms are illustrated in recent handbooks; go to the Writing Center for assistance. Electronic-media materials must be evaluated for quality at least as scrupulously as print materials. Please remember that you must absorb and process all materials: downloading is not research.

ACADEMIC HONESTY: All written work (papers, exams, tests, quizzes) must be original and independent. Do not resort to prefabricated papers and research materials found on the net. Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

*Any teacher who discovers an act of plagiarism--"the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (Random House Dictionary of the English Language)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of the grade of **F** for the course, as well as to report the incident to the university's Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.*

STUDENTS WITH DOCUMENTED DISABILITIES: If you have a documented disability and wish to receive academic accommodation, please note that arrangements must be made through the Office of Disability Services; you should, therefore, contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

### English 1002G: Oral Presentation Sign-Up Sheet

- Thursday, 5 February: Plath, "Daddy," Poetry 630 \_\_\_\_\_  
 Plath, "Mirror," Poetry 126 \_\_\_\_\_  
 Poe, "The Haunted Palace" Poetry 141-42 \_\_\_\_\_  
 Robert Browning, "My Last Duchess," Poetry 164-65 \_\_\_\_\_  
 Stevens, "Schizophrenia," Poetry 129 \_\_\_\_\_  
 A "Crazy" Poem of Your Choice (Bring copies if not in book.) \_\_\_\_\_
- Tuesday, 10 February: Assignments from Poetry:  
 Hardy, "In Time of "The Breaking of Nations," 607 \_\_\_\_\_  
 Jarrell, "The Death of the Ball Turret Gunner," 56 \_\_\_\_\_  
 Owen, "Dulce and Decorum Est," 102 \_\_\_\_\_  
 Tennyson, "The Charge of the Light Brigade," 216 \_\_\_\_\_  
 Thomas, "The Hand That Signed the Paper," 120 \_\_\_\_\_  
 A War Poem of Your Choice (Bring copies if not in book.) \_\_\_\_\_
- Thursday, 15 April: Molière, *The Misanthrope* Acts I-III, Drama 526 ff.  
 A Rehearsed Scene of Your Choice to be acted and introduced in class:  
 A. \_\_\_\_\_ B. \_\_\_\_\_ C. \_\_\_\_\_
- Tuesday, 27 April: Assignments from Poetry:  
 Marvell, "To His Coy Mistress," 65-66 \_\_\_\_\_  
 Olds, "Sex without Love," 76-77 \_\_\_\_\_  
 Atwood, "you fit into me," 116 \_\_\_\_\_  
 Donne, "A Valediction: Forbidding Mourning," 130-131 \_\_\_\_\_  
 Marlowe, "The Passionate Shepherd to His Love," 434-35 \_\_\_\_\_  
 Browning, Elizabeth, "How do I love thee? Let Me Count the  
 Ways," 437 \_\_\_\_\_  
 Rossetti, "Promises Like Pie-Crust," 634 \_\_\_\_\_

Presentation A: Argue and support your own position on a focused aspect of the institution of war. In preparation for writing your paper, consider why human beings resort to violence and why human societies organize themselves for war. Is war ever justified? Are social or political injustices remedied by resort to war? As you consider issues related to war, narrow down your approach so as to argue a

very specific thesis. As you structure and develop your argument, refer to works of literature read and discussed so far in the course.

OR

Option B: Convey the essence and significance of an experience by cataloguing and describing material objects (as Tim O'Brien does in *The Things They Carried*). For this assignment, you must choose an experience that is very different from the one O'Brien deals with. For this essay to work, you must amass effectively specific details--the *Athings@* must do the work of getting across the meaning of the activity you evoke.

Whichever option you choose, be sure to quote accurately and to document any and all texts, programs, films, lectures the content of which has influenced your thinking and expression.

The topics of subsequent papers will be assigned in class.

- **Sample Syllabus F**

## COMPOSITION AND LANGUAGE: HONORS

Fall 2005; English 1091G (95)  
CH2120(1100-1215)

Dr. Zahlan  
3556 CH, 581-6977, [cfarz@eiu.edu](mailto:cfarz@eiu.edu)

### AIMS OF THE COURSE

This course is designed to help motivated students become more discerning and critical readers and thinkers, more informed citizens, and more articulate and effective speakers and writers. The course requires reading, discussing, and writing expository and argumentative prose and carrying out responsible research. Designated "writing-centered," the course focuses on written expression as a major learning activity and the primary basis of evaluation. (For information on criteria, refer to "Guidelines for Evaluating Writing Assignments in EIU's English Department.")

Many of the readings that will inspire and provoke this semester's discussion, writing, and research deal with international and cross-cultural issues. As we encounter diverse representations of and opinions on a number of situations, problems, and conflicts in today's world, we will analyze and evaluate techniques of exposition, argument and persuasion. We will also increase our awareness of our own cultural values and reexamine our attitudes towards those who differ in background and belief.

### TEXTS

Fulwiler and Hayakawa, *The College Writer's Reference*, 3<sup>rd</sup> ed.  
Shelley, *Frankenstein* (1818 text), 2<sup>nd</sup> ed.  
Watters, *Global Exchange: Reading and Writing in a World Context*

### ASSIGNMENTS

#### WEEK I

Tuesday, 23 August: Introductions & Assignments  
Thursday, 25 August: Read & think about "Two Views: Women and Veils," GE 113ff.  
Read & consider "Analysis of an Image," GE 12-13.  
In-Class Writing (Bring pens and paper to class.)

#### WEEK II

Tuesday, 30 August: Read and study Nagala, "'Om': Hinduism in American Pop Culture: Global Strategy or Sacrilegious Mistake?" GE 148ff.  
Outline the essay and bring your (draft) outline to class.

Thursday, 1 September: Summarize Nagala's essay; bring summary to class.  
Prepare the discussion questions following each essay; make notes  
in your journal as appropriate.

Assignment of Paper I (Evaluative Analysis of "Cultural Relativism  
and Universal Rights") due Thursday 15 September.

WEEK III

Tuesday, 6 September: Read Pearl, "Rock Rolls Once More in Iran," GE 137ff. and Islam  
Online, "Fatwas: McDonald's and Barbie Dolls," GE144ff.  
Prepare the discussion questions following each essay.

WEEK III (continued)

Thursday, 8 September: Review the previous readings and be prepared to evaluate the  
expository and argumentative techniques in each. Read and study  
"Analyzing Texts and Images," and "An Approach to Analyzing  
Texts," GE 5ff.

WEEK IV

Tuesday, 13 September: Read and prepare to discuss Fluehr-Lobban, "Cultural Relativism  
and Universal Rights," GE 161ff. Make journal notes and prepare  
to discuss the questions at the end of the essay (166).

Thursday, 15 September: **Paper I** (Evaluative Analysis of "Cultural Relativism and Universal  
Rights") **due in class on this date.**

Be prepared to present your paper to the class.

Assignment of Paper II (6 October)

Assignment of Paper III (due 27 October)

Conference Sign-Up

WEEK V

Tuesday, 20 September: Read and prepare to discuss Epping, "What is Globalization?" GE  
192-94, and Iyer, "The Global Village Finally Arrives," GE 195ff.

Prepare to discuss the questions that follow each essay. Thursday 22

September: Discussion of Paper I; bring *Reference* to class.

Read and prepare to discuss Campbell, "Blood Diamonds," GE  
208ff and Oxfam. . . , "Women's Weaving Project, G.E. 214ff.;"  
consider the questions that follow each essay.

WEEK VI

Tuesday, 27 September: Above Assignments from Chapter IV continued; class reports on  
Web-site logs.

Review Paper II & III assignments; Assignment of Papers IV & V.

Thursday 29 September: Read and prepare to discuss Annan, "The Politics of  
Globalization," GE 200ff. Prepare to discuss the questions (207).

WEEK VII

Tuesday, 4 October: Pre-Writing for Paper II; Introduction to Argument by Definition

Thursday 6 October: **Paper II:** in-class writing; bring pens and test booklets to class.

WEEK VIII

Tuesday, 11 October: Read and prepare to discuss Freeman, "Gender and Power," GE  
282ff., and Hochschild and Ehrenreich, *Global Woman*, GE 297ff.  
Consider the questions following each essay.

Thursday 13 October: Discussion of Paper II; above assignments continued.

WEEK IX

Tuesday, 18 October: Shelley, *Frankenstein* Try to have the novel read by today.

Thursday 20 October: *Frankenstein* continued; attend opening of Frankenstein exhibit at Booth Library, Thursday evening.

WEEK X

Tuesday, 25 October: *Frankenstein*—class discussion concluded

Thursday 27 October: **Paper III due in class**--Presentations as scheduled

Review of Assignments of Paper IV and V.

Conference Sign-Up for Week XII

WEEK XI

Tuesday, 1 November: Paper III Presentations continued; Discussion of Paper III

Discussion of Research Topics

Thursday 3 November: Research Day--NO CLASS MEETING

Conferences next week

WEEK XII

Tuesday, 8 November: Prospectus for Research Project due in class.

Read and prepare to discuss Huntington, "The Clash of Civilizations?" GE 227ff. Consider the questions on 250-251.

Read and prepare to discuss Said, "The Clash of Ignorance," GE 252ff. Prepare to discuss the questions at the end of the essay.

Thursday, 10 November: Above Assignments continued

WEEK XIII

Tuesday, 15 November: Read and prepare to discuss Keen, "Apparitions of the Hostile

Imagination," GE 400ff. and Twain's "The War Prayer," GE 407 ff. Consider the questions at the end of each essay.

Research presentations scheduled—last week of semester

(The schedule will be posted on my office door.)

Thursday 17 November: **Paper IV due in class**; be prepared to present your paper in class.

WEEK XIV

THANKSGIVING HOLIDAY--NO CLASS MEETINGS

WEEK XV

Tuesday, 29 November: Read and prepare to discuss D'Souza, "In Praise of American

Empire," GE 84ff. and Boniface, "Reflections on America as a

World Power: A European View." Look at also the cartoon

"America's World" from *The Economist* (90) and consider the questions following the cartoon and each essay.

Thursday 1 December: Above assignments continued

CONFERENCE SIGN-UP

**Research Presentations in Class as scheduled**

*Last chance for review of draft of Paper V during my office hours*

*today.*

*Be sure to schedule your **EWP conference** by today—last day to*

*schedule the conference is 1 December.*

**Required documentation conferences** scheduled for Week XVI--class will meet as usual. (Bring at least four sources--books or photocopies of articles or Web material, and your printed and fully documented paper to your conference.)

WEEK XVI

Tuesday, 6 December: **Paper V due in class on this date or by 5:00 p.m. (for those who are in class!) in my office--two copies must be handed in (one for the Honors Program).**

**Those who speak on Thursday should be sure to keep extra copies of whatever materials you need for their oral presentations!**

Thursday, 8 December: **Research Presentation in Class as scheduled**  
FAREWELLS

#### GRADE CALCULATION

Daily Preparation, Participation, Oral Presentation of Papers, In-Class Written Assignments=25%  
Papers I, II, III = 30% (10% each); Paper IV = 15%  
Research Presentation = 5%      Paper V (Research Paper) = 25%

#### JOURNAL ASSIGNMENT

Keep a separate notebook, journal, and/or blog for 1091G in which you outline articles and write both initial and considered responses to reading assignments and class discussion. Also use your journal or blog to document your tracking of a non-U.S. Web site throughout the semester (see page 3 of *Global Exchange*). From time to time you will be asked to write written responses in class, and you should add them into your journal when they are returned; you will also be asked to report on what you have found on your non-U.S. Web site(s). Use your journal or blog also to list new words that you encounter and wish to include in your permanent vocabulary. Record reading and research other than course assignments; use your journal or blog as a source of material for your papers. I will not review or grade blogs or journals (although I will be happy to discuss entries or material with you at your request.)

#### ONE UNIVERSITY, ONE BOOK

This year's "one book" is *Frankenstein* by Mary Shelley. Please attend as many of the presentations and events related to this book as possible.

#### ELECTRONIC WRITING PORTFOLIO

Each student must submit a document from 1001/91G OR 1002/92G as part of the requirements for their Electronic Writing Portfolio. This is a University requirement for graduation. If you plan to use a paper from English 1091, please make an appointment for me to go over the paper with you and fill out the form—do not hand me a diskette in class. Bring a corrected text of the paper saved to a diskette in richtext. Bring also the submission form filled out online and printed. Make your appointment by 1 December.

Fall 2005

#### ENGLISH 1091G--COURSE POLICIES

Dr. Zahlan

English 1091 is a writing-centered course; performance on written assignments is therefore the most important basis of evaluation. Class participation is, however, also very important and is also an important basis of evaluation. Class attendance, punctuality, preparation, and participation are expected and required. You are presumed to be professionals-in-training responsible for attending class regularly and participating intelligently and constructively in discussion.

ASSIGNMENTS are to have been completed by class time on the date for which they appear on the syllabus. The book(s) in which the day's assignments are contained should be brought to class. Unannounced quizzes on assigned material may be given at any time. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus.

EXAMS: There will be no opportunities to make up a missed exam or oral report other than in cases of documented medical emergency; (signing in at Health Service does not constitute documentation of a medical emergency). Paper II should be written on a test booklet, available at the Union Book Store.

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A NOTE ON THE PRESENTATION OF PAPERS: Papers must be typed (double-spaced) or computer-printed on heavy or medium-weight white 9 x 11 paper. Computer print must be clear and dark laser or ink-jet. If you use continuous-form paper, be sure the pages are separated and edges removed. Leave adequate margins. Each paper must have a separate title sheet which includes the title of the paper, course title, instructor's name, student's name, and date of submission. Repeat the title at the top of the first page of text. Papers must be stapled or clipped with the pages in the correct order.

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ACADEMIC HONESTY: All written work (papers, exams, tests, quizzes) must be original and independent. Do not resort to prefabricated papers and research materials found on the net. Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

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STUDENTS WITH DOCUMENTED DISABILITIES: If you have a documented disability and wish to receive academic accommodation, you must make arrangements through the Office of Disability Services; you should contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

- **Sample Syllabus G**

**English 1092G: Honors Composition**  
**1855 and 1862: Walt Whitman and Emily Dickinson**

**REQUIRED MATERIALS:**

TEXTS: Emily Dickinson, *Complete Poems*.  
Walt Whitman, *Leaves of Grass* (1855 version).

OTHER: Electronic media to preserve your drafts (either floppy disks or flash drive)  
An EIU e-mail address; the ability to send and receive Microsoft Word attachments; the ability to download, read, and print PDF files.

**COURSE TRAJECTORIES AND GOALS:**

English 1092 is a class intended to help you grow as a writer and a thinker by providing you the opportunity to work in a sustained, focused way with creative literature. This semester, we will focus upon two poets now considered central to the American literary tradition: Emily Dickinson and Walt Whitman. Though they lived during the same era, Dickinson and Whitman appear in many ways to have been very different sorts of people. Dickinson lived her life in the remote township of Amherst, Massachusetts and came out of a conservative religious tradition. She never married, and though she wrote over 1775 poems during her lifetime, she only saw eleven into publication, and she died in obscurity. Whitman was born in New Jersey, was a flamboyant self-promoter who considered himself the poetic bard of his nation, and by the end of his life, was nationally-known for his writing.

While we get to know these two writers in a loose, wide-ranging way, we will also become *very* familiar with their state of mind—and also the state of their culture—during two signal years. For Whitman, the key moment is 1855, the year he made his public debut with the publication of his first edition of *Leaves of Grass*, the volume that gained him not only notoriety as a kind of bohemian (Dickinson found him so shameful she pretended not to have read him) but also respect as a radically creative new poetic voice (after reading the 1855 edition, Ralph Waldo Emerson wrote in a letter to Whitman, “I greet you at the beginning of a brilliant career.”). For Dickinson, the year of note would be 1862, during which her poetic production suddenly mushroomed: during this year, for some reason, Dickinson wrote 366 poems, more than a poem a day. There would be no Emersons to take note of what Dickinson was accomplishing in her writing, because she kept it to herself, and after the year was over, her writing tapered off to more modest level. Over the course of our study of Dickinson, we will try to discover what prompted this enormous—indeed, apparently obsessive—literary output. We’ll also try to understand this intensely private woman as someone who was nevertheless engaged with the public sphere.

In 1855, the United States was fast approaching the political deadlock that would result in the secession of eleven Southern states. In 1862, the country was embroiled in the Civil War, and this would be the year when everyone realized the war would be much bloodier than had been expected. Dickinson and Whitman would each respond in their own way to what Lincoln called the crisis of the “House Divided,” and we will learn much this semester about the political causes and ramifications of the war itself. Working together, we will also learn a lot about what was going on in the American mind in 1855 and 1862, and what we learn will help us to draw conclusions—and write compelling essays—about Emily Dickinson and Walt Whitman. Thus, this course will equip you to carry out advanced research in American literature and culture while also helping you to develop the skills of synthesis, organization, and exposition that are the credentials of every successful university-level writer. Along the way, we will get to know two of the most extraordinary people who ever lived.

### COURSE REQUIREMENTS:

**Participation:** Everyone in this course is an honors student; therefore, in addition to keeping apace with the assigned readings, homework exercises, and writing projects, students should come to class prepared to participate. This means that you should come to class with questions to ask each other, ideas to present, texts to read aloud, and observations to make, and it also means that you should be courteous to every other member of the class as they offer their own ideas and questions. It also means that when we workshop each other’s writing, you must be an active, courteous, and helpful reader and editor.

Note, however, that “participation” does not mean merely talking a lot. In order to participate, you *do* have to speak frequently (say, at least once every class meeting), but you also have to do so in a way that demonstrates active and creative engagement with the course materials. Idle talk—the kind of talk that simply does not indicate such engagement—does not help move our discussions forward and hence does not qualify as participation.

**This is a writing-centered course.** While much of our activity in this course will involve reading and then trading ideas concerning those readings, our primary activity this semester will be writing. Outside of class, you will be asked to complete drafts of your essay projects for other class members to read and then (constructively) critique, and our time in class will sometimes be conducted as writing workshops. I will only sometimes lecture, though I will often promote discussion. This is because as a professional writer, I believe that writers develop their craft by writing. The more time we commit to actually writing, and the more time we commit to discussing that writing with other writers, the more we will develop and hone our individual talents and perspectives.

Four major assignments will determine the bulk of your grade this semester. The due dates for the final drafts of three essay assignments appear on the course syllabus, as do the due dates for preliminary drafts. An in-class presentation will also factor into your grade, which I will determine at the end of the semester using this formula:

Participation .....10%

In-class presentation .....	15%
Essay #1 .....	25%
Essay #2 .....	25%
Essay #3 .....	25%

In-class presentations will be given by one or two class members and will focus upon an historical context that may prove useful as we attempt to unpack meaning from Dickinson's and Whitman's poetry. These presentations should strive to do two things: (1) they should educate the class about the issues, events, and ideas connected with the presentation topic, and (2) they should hazard some hypothesis or set of hypotheses concerning the connection between Dickinson or Whitman's writing and the presentation's subject matter. Handouts with bibliographies should accompany these presentations, so that class members can leave with useful notes and a guide for further research. When one student makes a presentation alone, it should last about 15 minutes. When two students make the presentation together, it should last about 25 minutes.

Our three essays will connect the poetry we read with the historical circumstances of its production in order to forward a thesis-driven argument about that poetry. The first essay will be approximately six pages long, will focus upon Whitman and is due on February 16 (a preliminary draft will be due on February 2). The second essay will also be about six pages long, will focus upon Dickinson, and will be due on March 30 (with a preliminary draft due on March 9). The last essay will ask you to develop a statement about both poets, and to call upon secondary scholarship as you do so. That essay will be due on the last day of class, April 27, and will be about eight-ten pages long.

### **COURSE POLICIES:**

**Academic Honesty:** Please note the English Department's statement on plagiarism (that is, the intentional or unintentional use of another writer's intellectual property without proper acknowledgment):

Any teacher who discovers an act of plagiarism – “The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work” (Random House Dictionary of the English Language) – has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.

If you have any questions about what constitutes plagiarism, feel free to ask me. Also, please make a point of noting the following: I will not tolerate any form of academic dishonesty in this course. If I come to suspect misconduct of any kind, I will become dogged about rooting it out, and if my suspicions are confirmed, I will dispense appropriate penalties. That said, let's not allow this to become an issue for any members of our class.

**Attendance:** I'll be taking it for each class, and with three absences, students will be considered overcut. Overcutting may result in the reduction of the final course grade by a grade or more, depending upon frequency. In the case of an excused absence (as defined by EIU university-wide policy), your excuse must be made in writing, accompanied by the appropriate documentation, and given to me no later than the first class meeting following the absence. In no case may a student accumulate more than five absences, either excused or unexcused, and still pass the course – if illness or other extenuating circumstances cause you to miss more than five classes, you should petition for a withdrawal.

Another word related to attendance: I ask that students who have not read assigned materials on the day they are to be discussed not bother coming. Such students cannot contribute anything valuable to the discussion, and in any case it is dishonest for them to benefit from the efforts of others by listening in on their conversations. Always read the assigned materials carefully, but if for some reason you have not, don't bother showing up.

Students who habitually show up for class a few minutes after it's started should find a professor who's into that and take their course instead. This professor is insulted by it and reacts badly.

**Due Dates:** Papers and drafts are due on the dates indicated in the course schedule included below. I am *sometimes* willing to grant extensions if (1) students provide a persuasive reason for me to do so, and (2) the request is submitted in writing at least two class meetings in advance of the paper's due date.

**Lastly: You are not welcome to e-mail me while you are a student in this course.** When you have a question, problem, or concern, I want to sit down with you and talk for as long as you need. That's why I keep office hours. I also want to talk with you about interesting ideas you have this semester, just as I want to talk with you—personally—about the readings we take on and research we do. But too many students these days use e-mail as a way to avoid their professors, a practice I resist obstinately. When you need to communicate with me, attend my office hours, make an appointment for an alternative time, call me at my office (581.6302), or if it's very important and the other avenues have not worked, call me at home (348.6144). We'll talk.

### Course Schedule:

(May be altered as semester continues)

#### Week 1 (class meets in Coleman 3130)

- January 10: Introductions; course overview
- January 12: Walt Whitman, Introduction to *Leaves of Grass*, pp. 5-27  
*Leaves of Grass* cantos 1-6, pp. 28-34

#### Week 2 (class meets in Coleman 3120)

- January 17: *Leaves of Grass*, cantos 7-52, pp. 34-96
- January 19: *Leaves of Grass*, "A Song For Occupations," pp. 97-108  
*Leaves of Grass*, "To Think of Time," pp. 109-116

#### Week 3 (Coleman 3130)

- January 24: *Leaves of Grass*, "The Sleepers," pp. 117-128  
Presentation: Walt Whitman's biography
- January 26: no class meeting

#### Week 4 (Coleman 3120)

- January 31: *Leaves of Grass*, "I Sing the Body Electric," pp. 129-136  
Presentation: Presidential History of the 1850s: Millard Filmore, Franklin Pierce, James Buchanan
- February 2: *Leaves of Grass*, "Faces," 137-141  
*Leaves of Grass*, "Song of the Answerer," pp. 142-145  
Presentation: Manifest Destiny: The Mexican/American War, the Wilmot Proviso, the Free Soil Party  
MID-PROCESS DRAFT OF ESSAY #1 DUE, beginning of class

#### Week 5 (Coleman 3130)

February 7: *Leaves of Grass*, "Europe: The 72d and 73d Years of these States," pp. 146-147  
*Leaves of Grass*, "A Boston Ballad," pp. 148-150  
 Presentation: American Transcendentalism

February 9: *Leaves of Grass*, "There Was a Child Went Forth," pp. 151-153  
*Leaves of Grass*, "Who Learns My Lesson Complete?" pp. 154-155  
 Presentation: Visual culture of the 1850s: Landscape painting, the Luminists, panorama

Week 6 (Coleman 3120)

February 14: *Leaves of Grass*, "Great Are the Myths," pp. 156-160  
 Presentation: The review history of *Leaves of Grass*: 1855-56

February 16: FINAL COPY OF ESSAY #1 DUE, beginning of class

Week 7 (Coleman 3130)

February 21: Emily Dickinson, *Complete Poems*, read all the poems from 1862

February 23: Discussion of Dickinson poems

Week 8 (Coleman 3120)

February 28: Discussion of Dickinson poems  
 Presentation: Emily Dickinson's biography

March 2: Discussion of Dickinson poems  
 Presentation: Congregationalism in the Nineteenth Century

Week 9 (Coleman 3130)

March 7: Discussion of Dickinson poems  
 Presentation: Civil War: Military History of 1862

March 9: Discussion of Dickinson poems  
 Presentation: Civil War Photography  
 MID-PROCESS DRAFT OF ESSAY #2 DUE, beginning of class

March 14-16: SPRING BREAK

Week 11 (Coleman 3120)

March 21: Discussion of Dickinson poems  
 Presentation: Birds and Birdsong in the Nineteenth Century

March 23: Discussion of Dickinson poems  
 Presentation:

Week 12 (Coleman 3130)

March 28: Discussion of Dickinson poems  
 Presentation: Poetry in *The Atlantic Monthly*, 1860-62

March 30: FINAL COPY OF ESSAY #2 DUE, beginning of class

Week 13 (Coleman 3120)

April 4: In-class writing workshop: Dickinson and Whitman

April 6: In-class writing workshop: Dickinson and Whitman

Week 14 (Coleman 3120)

April 11: In-class writing workshop: working with secondary sources

April 13: In-class writing workshop: working with secondary sources

Week 15 (Coleman 3130)

April 18: No class meeting—conferences in my office

April 20: No class meeting—conferences in my office

Week 16 (Coleman 3120)

April 25: In-class revision workshop

April 27: FINAL COPY OF ESSAY #3 due, beginning of class

- **Sample Assignments**

- **Sample Assignment A**

English 1001

### Explaining a Concept

#### Techniques to practice in this essay:

1. Explaining a concept as **objectively** as possible.
2. Formulate a clear **thesis statement**, up front, in the essay. Why are you analyzing this subject? What has prompted you to do this study?

A reminder: this essay gives you a chance to do some researched writing, and you should choose a topic for this paper that would benefit from input from one or two outside sources.

3. General techniques that you may need to incorporate: **definition, classification, comparison and contrast, cause and effect, process narration.**

4. Drawing clear, **logical conclusions** about the information you are presenting.

### To get started:

Think over the examples of the analysis essays that we have read thus far. Ask yourself, how did each writer set up classifications or categories? Where did each writer use definition(s)? In which essays do you see evidence of research incorporated into the text? Next, do a **brainstorming/journaling** session regarding each topic that you are considering. Which topics especially lend themselves to dissection and analysis of the parts? Decide which topic and main idea you want most to write an essay about. Next, begin bringing some order out of the journaling chaos by putting your ideas for developing the essay in **an outline**. Finally, begin fleshing out **a rough draft** of your essay.

By Tues., Oct. 23, you should have **a draft that you would consider turning in** for a grade. That day, you will submit your draft for peer critique. (Note—this is one day earlier than marked on syllabus.) You will also sign up for individual conferences on this paper. The conferences will be on Oct. 25 and Oct. 30. See your syllabus (Oct. 30 entry) for specific instructions on what to bring to a conference. The **final, polished draft** is due on Thurs., Nov. 1.

- **Sample Assignment B**

English 1001

### Library Assignment

Today's goal is to do general research on your chosen topic.

1. Using Quick Search on ILLINET ONLINE, do at least 5 of each of the following: keyword, Any word/anywhere, and subject searches.

—Note the search terms you used and list two or three sources that look interesting for each.

2. Using the “Magazines, Journals, and More” option, do at least 5 searches in at least 5 of the following data bases:
  - Article 1<sup>st</sup>
  - EBSCO
  - Info Trac Academic Plus
  - Lexis-Nexis
  - Periodical Abstracts
  - Wilson Select Plus
  - ERIC/FirstSearch

Note—there are other more specialized data bases from which you may also choose.

3. Skim through the sources that you have found today, checking out or photocopying (or printing out) the ones that seem to be the most useful to you at this point. Recall that much of what you find today may be useful for the background section of your Research Report.

Keep the notes that you take today and turn them in as part of the pre-writing material in your folder for this assignment

English 1001

### Library Assignment (continued)

Today's goal is to narrow down your general topic; in other words, today is the day to read over your research and come up with the question or questions that you wish to answer for your audience.

1. Identify your audience for this paper. Explain who they are and what stake they have in the information that you are explaining.
2. Identify five questions that you would like to answer via your research.
3. Next, out of those five questions, select one, or two related ones, and begin to formulate your thesis.
4. Use your time in the library today to do the following:
  - follow new leads inspired by Tuesday's research
  - refine and fill in the blanks in your information based on the questions that you have now generated regarding your topic and thesis ideas.
  - learn more about your audience

Remember: Your Research Report is due next class, Oct. 26.

### • Sample Assignment C

Advanced Comp 3001

#### Topic for Essay Five Portrait of an Idea

Choose a concept from your major area of study and write an essay explaining it to an educated audience that does not share your background. You should strive as much as possible to be clear, concise, simple, and humane in your presentation. Avoid jargon as much as you can, but if you must use it, define it clearly. Try to use simple, concrete vocabulary (words that refer to actual, specific things perceptible to the senses) as opposed to abstract, Latinate diction. You may use first person, and you may refer to personal experience as well as library/online research. Try to have a personal voice in your prose, even though you are writing about a more “academic” topic for this assignment. Think carefully about your writing style—remember, *how* you say something is just as important as *what* you say. You don't want to sound like a computer or a stuffy old fart writing for other stuffy

old facts. Imagine you are explaining a concept to a living, smart person who desperately needs this information but lacks your training.

The idea you explain can be any theory, concept, critical approach, technique, pedagogy, etc. you have learned in your major courses—if you have trouble thinking of something, talk to me.

You may take a variety of approaches to this essay, using analysis, definition, refutation of common misconceptions, narrative, characterization and/or description.

You should include a Works Cited page at the end of the essay, and you should cite your sources in the text according to the style approved by your discipline.

- **Sample Assignment D**

Advanced Comp 3001

### **Writer's Profile Two: Where Am I Going as a Professional Writer?**

Our readings and activities to this point have introduced a variety of concepts and skills necessary to becoming a successful writer in a professional setting. As you practice the related primary research techniques (interviewing, for example) and investigate your major or an area of interest (through discussion and reading), you have been laying the groundwork for “Writer’s Profile Two.” This research report requires you to (1) identify a probable career path, (2) conduct additional research into the qualities of a successful writer in that discourse community, and (3) analyze your preparation for becoming that writer. Your audience will be your writing group.

Step 1: Plan to use a Project Notebook to complete the research for this profile and to develop your thesis and plan.

Step 2: Reread your notes from class and from your writing group activities to bring together your current insights into your chosen discipline’s *who, what, when, where, how, and why*. Although your general topic is assigned for this project, you can begin to shape and narrow its focus by writing a narrative presentation based on your earlier insights into your major and on any personal experiences with the profession you have selected.

Step 3: In your notebook, outline four or five specific goals for your research and the final profile. Consider topics you have special interest in, questions about, or insufficient information on.

Step 4: Consider and select from the following research options to identify a coherent strategy for gathering the information you will need to achieve your writing goals.

- *Interviews* with practicing professionals—REQUIRED
- *Observations* of the workplace
- *Participation* in a professional listserv
- *Analysis* of documents typical of the profession, such as brochures, reports, Web sites, lesson plans, and proposals

Your goal is to significantly expand your knowledge of the writing practices and other core traits of the discourse community you have selected. Your professors, local professional societies or organizations, and the Internet are good resources for identifying people, places, texts, and listserves.

Step 5: Before you actually arrange times or begin your research, prepare a brief proposal in your Notebook that outlines your research plans. Include choices of techniques, a time frame, and specific names and places.

Step 6: Prepare questions and arrange all appointments.

Step 7: As you undertake your research, complete double-sided notebook entries for all activities, with your reflections on the experiences. Make note of how the information gathered compares with your expectations and how it compares with the results of your interview with the two professors that you conducted earlier. Include, too, discoveries about the overlap and contrast between yourself and the professionals you meet.

For example, at the start of his project notebook, Eastern Illinois University student Scott Josephus wrote, that

[t]he career I hope to pursue is an unusual one: game design. For as long as I can remember, I have loved playing games and reading, so this feels like a natural fit for me. The games that I particularly like either have a strategic or storytelling side to them, and because of this I chose to major in English. For any game from chess to Yahtzee you have to be able to explain the rules clearly and concisely. For a game that involves storytelling, not only do you have to be able to design the rules and explain them, you also have to design the world in which the story takes place and imagine the stories that will happen there.

Scott's research confirmed the role of creativity in game design, but in speaking with professional designers, he learned about the importance of attention to detail and empathy for users who don't yet share the creator's technical savvy. He concluded at the end of his notebook that "The game designer must be a creator, a writer, an editor, a numbers cruncher, a system designer, an artist, and a salesman. But, above all, and in support of everything else, he must be someone who loves games."

Melissa Petrucci, a Physical Education major who planned to be a Cardiac Rehabilitation therapist, discovered that “[m]uch to my disappointment, there is little need for creativity at the writing stage of scientific writing.” But as she thought more about her observations and interviews, she decided that, although “this equates to boring for many people, this does not have to be the case. In scientific writing there is a lot of information to be learned and communicated, and thus science writers have to have many qualities to successfully relate that information to an audience.” Those qualities included being a patient, observant researcher and making concise, descriptive interpretations of the results. For Melissa, this promised personal and professional satisfaction.

Be sure to review “Writing Profile One” and to consider the full range of *who, what, when, where, how,* and *why* characteristics as you begin to draw your own conclusions and comparison. Drafts are due to your group on 10/1. The final essay is due 10/11/04.

- **Sample Assignment E**

English 1001

**Essays 3 & 4**  
**Annotated Bibliography and Argumentative Research essay**

Essays 3 and 4 make up your final research project for 1001. Essay 3 is an annotated bibliography on the topic of your choice. Essay 4 is an argumentative research essay that uses the same research for argumentative support.

**Acceptable Sources**

- only sources five years old or newer (from 1999 or after)
- magazine or journal articles
- books
- websites (maximum of two; must be credible)
- interviews (maximum of one)

**Restricted Topics**

You are not permitted to choose any of the following as your topic:

- abortion
- capital punishment

- gun control
- legalization of marijuana

### **Essay 3**

In Essay 3, you will cite the secondary sources you have gathered for Essay 4, your final research project. Under each citation, you will write two to three paragraphs which do the following:

- summarize the source
- explain the significance of the source to your topic
- explain how the source differs from your other sources
- explain why you will or will not be able to use the source for Essay 4

### **Format**

Your annotated bibliography will:

- include at least 10 sources
- Be *at least* 3 pages long (no maximum length)
- be typed in Times New Roman 12 pt.
- be in MLA format

### **Organization**

Alphabetical by author's last name. See sample below.

### **Audience**

Your audience will be general, like the readers of popular magazines. They may have some knowledge of your topic, but they will not be experts.

### **Due Date**

Check your course schedule for due dates.

### **Sample Annotated Bibliography Entries**

Bork, Robert H. "Civil Liberties After 9/11." Commentary 116 (2003). EBSCO. Eastern Illinois University, Booth Lib. 3 Nov. 2004. <<http://www.web/epnet.com/>>

This source describes the national security programs that were put into place after the World Trade Center attacks. The author believes that these programs seriously damage citizens' rights. This article will help me in two ways. First, it will help me understand the new policies for monitoring terrorism. Second, it will provide me with quotes from experts on why these programs are dangerous.

Since this article comes from an academic journal, it is longer and more precise than most of my other sources. It's also difficult to understand though. I need to find some more general sources to help me understand this one.

Cole, David. "Driving While Immigrant." Nation 12 May 2003. EBSCO. Eastern Illinois University, Booth Lib. 3 Nov. 2004. <<http://www.web/epnet.com/>>

This source also takes a disapproving view of racial profiling, and of the current administration's anti-terrorism policies. However, this source focuses on a particular policy: that of allowing FBI and local and state police officers to make immigration-related arrests. The author points out that these officers have never had any jurisdiction over immigration violations.

The author's argument supports my main argument. I may be able to mention this policy as support in my essay, but it's complicated and difficult to explain. It's also not directly related to my thesis. Therefore, I may not use this source in my essay.

#### **Essay 4**

In Essay 4, you will make a specific argument, using information and quotations from your Essay 3 sources as support. Remember, you will take only one side of your controversy. You will discuss opposing arguments only so you can refute them.

You should identify your supporting points before you begin writing your essay.

#### **Format**

Your argumentative essay will:

- include at least 6 sources
- be **at least 6** pages long (no maximum length)
- be typed double spaced in Times New Roman 12 pt. with one inch margins on all four sides of the page
- be in MLA format

#### **Organization**

To organize your essay so that it is most persuasive, you will probably organize your essay so that the body of your essay begins with your weakest point and ends with your strongest point. However, some arguments are best organized according to explanation of key points within your topic. For example, if you write about a highly technical topic such as stem cell research, you may argue and explain at the same time, and you may have to organize your essay so that each point builds on the explanation of the point before.

Be sure to provide transitions that:

- build a bridge between the idea you are introducing and the idea that precedes it
- explain how the idea you are introducing fits with your thesis
- let your reader know what's coming up

#### **Audience**

Your audience will be general, like the readers of popular magazines. They may have some knowledge of your topic, but they will not be experts. Imagine that they have no opinion on your topic, or that they oppose your view on the topic.

#### **Due Date**

Check your course schedule for due dates.

#### **Sample In-Text Citations**

See Chapter 9 in HHWW (purple textbook) and p. 758-763 in The Blair Handbook for a complete explanation of using sources and in-text citations. Review carefully the sample essay at the end of Ch. 9 in HHWW.

### Direct Quotations:

Direct quotation of the author's words:

According to Lincoln Quillian and Devah Pager of the University of Wisconsin-Madison, authors of "Black Neighbors, Higher Crime? The Role Of Racial Stereotypes In Evaluations Of Neighborhood Crime," stereotypes continue to be problematic between neighbors of different races: "Despite recent increases in some measures of racial tolerance, most whites do not want to live in neighborhoods with more than a small percentage of the population African-American" (par. 6).

Direct quotation that the author uses in her/his article:

According to Elijah Anderson in his book, *Race, Class, and Chance in an Urban Community*, "mental association of race and criminality influences the judgments of black and white residents, but black residents use more individuating information to distinguish more- from less-dangerous young black men than do white residents" (qtd. in Quillian par. 10).

### Paraphrasing:

Quillian and Pager maintain, however, that racism continues to be an issue in housing decisions (pars. 10-11)

However, more than seventy percent of residents in Brookfield are white (Jones par. 6).

- **Sample Assignment F**

English 1001

### **Observation piece**

In Chapter 5 of *The Blair Handbook* called "Observing a Scene," you are introduced to observation as material for writing. While it talks of observing a scene around you, what you are expected to do in this assignment is to watch one episode of a TV program – any TV program from a Reality show to a Talk show, from a documentary to a music video – and write about what you observe.

How is the world constructed by TV? For example, Is Reality TV real? Is Talk Show TV preconceived and scripted to paint a particular picture? How is the surface of this reality constructed? How does each scene flow into the other, how is the episode edited, how do the actors behave, dress, walk, talk? How are you being treated as an audience by the moving image?

Keeping in mind the article on Talk TV we read in *American Voices*, what do your observations tell you about the TV you watch every day without asking such questions?

Make detailed notes while watching the program and write a piece based on them.

This piece does not need to be interpretive or critical. Merely describe your observations.

What you are being tested on is your ability to observe, nothing else. The implications of your observations will become clear from your observations and these can be brought in at the end of the piece.

- **Sample Assignment G**

English 1002

### **Reading Response Interview**

For your final paper, you will attempt to discover what you (and others) bring to a work of literature when you read it. As well as considering your own response to either the poem “My Papa’s Waltz” by Theodore Roethke or the story “A&P” by John Updike, you’ll consider the response to the same work by a family member of a different generation, making a comparison and reflecting on what you’ve found.

Use the following outline to move step by step towards completion of the assignment.

#### **Step One: Respond to the poem or story**

1. Write a brief summary of the poem or story. What is it about? What happens in the work?
2. Describe the main characters in the work. (For “My Papa’s Waltz,” describe both the speaker and the speaker’s father, even perhaps the mother; for “A&P,” describe Sammy, Queenie, and any others you wish to.) How would you describe their character or personality? What do you imagine them to look like? Why do you think they do what they do?
3. What do you find appealing or unappealing about the work? (Here, depending on whether you’ve chosen the poem or the story, comment specifically on characters, plot/action, language and/or dialogue, rhythm, sound, structure, etc.)
4. What do you feel is the “substance” of the work? That is, what insight, wisdom, meaning does it contain?

#### **Step Two: Interview a family member**

Have your interviewee (parent, grandparent, aunt or uncle) read the poem or story. Afterward, have him/her respond to the same four questions above. Use follow-up questions to clarify.

#### **Step Three: Compare**

Compare your response to your interviewee’s response. What are the differences and/or similarities between them, and what are the reasons for those differences/similarities, considering, for example, the issues of age, culture, experience, gender, and even belief or faith?

#### **Step Four: Report**

Write a four-page essay in MLA style (including a Works Cited page) that introduces the purpose of your paper; summarizes the findings of your interview, integrating both interview quotations and “evidence” from the story or poem; and finally reflects on what you discovered in your comparison.

**Due Date:** Your first draft is due in class on Wed., March 31, for peer evaluation.

## Sample Writing Prompts

- **Sample Writing Prompt A**

Is That Web Site Worth the Visit?  
First submitted 8/22/2002

The core of this assignment is comparison and contrast; however, as with most good writing tasks, it reinforces a number of learned skills (audience and purpose, organization) and introduces new ones (including improved Web literacy). Here's a thumbnail version:

"Visit two similar Web sites--sites for two youth-oriented clothing stores, two big city zoos, or two children's museums, for example. When you have finished exploring these sites, write an essay analyzing the sites' ease of use and other features you believe make a 'visit' interesting and worthwhile. Identify both an appropriate audience and realistic purpose for your task.

Begin by selecting a specific kind of site, perhaps one that highlights places or products with which you are quite familiar and can thus discuss knowledgeably. After identifying two likely sites, surf and informally record your observations: be concrete, including details about physical appearance, ease of use, etc. More abstractly, consider some of the underlying factors that make these sites either successes or failures. For example, is what is expected of the site visitor (previous knowledge of the product or of using a Web site) realistic?"

Issues of voice and audience become especially evident in developing the material for this assignment. It's also an opportunity to encourage a thoughtful structure, one in which the writer takes responsibility for assessing not just describing.

- **Sample Writing Prompt B**

English 1000

Spring 2005

### In-Class Essay #1

Choose one of the following topics and write the best possible essay you can. Spend some time planning your essay, and allow some time at the end of the period for proofreading and editing.

1. What has been the best course that you have ever taken in school? Describe the course, and give reasons why you consider it the best course that you have ever had.

OR

2. What is your favorite sport, hobby, or leisure-time activity? Write an essay in which you describe this activity to someone who may not know a lot about it, and explain why it is your favorite.

- **Sample Writing Prompt C**

English 1000

Spring 2005

## In-Class Essay #2

Read the directions below and write the best possible letter that you can. Spend some time planning and allow some time at the end of the period for proofreading and editing.

Write a letter to me, your instructor, to provide insight into the kind of writing help you need.

You don't need to be formal or fancy; just write honestly about yourself as a writer. Describe, for example, your past successes and frustrations with writing, or your writing hopes and concerns, or any other information that you think might be useful to me. Consider what I would need to know in order to help you most; then write about these points.

Also remember that when describing your attitudes, feelings, thoughts, or background, you are the expert; there's no need to worry about having "nothing to say."

- **Sample Writing Prompt D**

English 1000

## In-Class Essay #1

Choose one of the following topics and write the best possible essay you can. Spend some time planning your essay, and allow some time at the end of the period for proofreading and editing.

1. Write about something that you do well. It could be a hobby, a sport, a leisure-time activity, a work-related task, or an everyday skill. Tell your readers what it is that you do well, and explain why you're good at it.

OR

2. Describe a place you have visited that you think others would enjoy visiting. Tell your readers what would make a visit worth their time, effort, and/or money.

**The Writing Center**  
**Located in COLEMAN HALL Room 3110**

**For appointments or questions call  
 The Writing Center/Grammar Hotline**

581-5929

### Overview

Eastern's Writing Center is staffed by trained graduate assistants who tutor students on all types of writing-related activities. The Center is open five days a week during the year and four during summer session; students can drop in or can call ahead (581-5929) to make appointments. You may want to check our current hours. We also encourage faculty to send academic referral forms to us or to send along with the student a list of things to work on.

What we don't do is proofread or focus on grammar and mechanics as issues separate from the writing process. Instead we try to deal with a writing project as a whole, from inventing ideas, to finding an appropriate thesis and structure, and then to editing for style and conventions/mechanics of writing. We offer an on-line sample of the materials we may use in tutorial sessions. We adhere to strong tutorial ethics. This more positive or constructive approach helps to remove the feeling that coming to the Writing Center is a sign of failure which stigmatizes the students who walk in or are sent to us.

In addition, we are here to help faculty and students to achieve their goals. Our services supplement, reinforce and review classroom instruction. The principle behind a good Writing Center is that two people need help: the teacher, because teaching writing is hard work and most teachers have all they can do to keep up; the student because learning to write is hard work and a little one-on-one instruction on top of classroom information can be an enormous help.

We provide the following additional resources:



a library on the theory and practice of teaching writing, including four or five relevant journals.



a library of writing textbooks and style manuals for student and faculty use.



a file of exercises and study guides on writing-related issues, from invention techniques to how to write a resume or job letter.



information, workshops, and strategy sheets on preparing for the Writing Competency Exam.

We would be happy to receive suggestions from faculty and students on ways to improve our services.

### Goals and Purposes of the Writing Center

The Writing Center at Eastern Illinois University has been established to help students improve their writing skills and to serve as an additional resource for faculty who may want to refer their students to us. The instruction provided in the Writing Center supplements classroom instruction--it does not replace it.

Some of the areas that we most frequently discuss with students include:

- |   |   |
|---|---|
| 1. developing invention techniques            | 7. improving clarity  |
| 2. identifying and creating thesis ideas      | 8. improving grammar skills   |
| 3. improving organizational skills            | 9. improving spelling   |
| 4. improving audience awareness               | 10. developing methods of revision  |
| 5. developing sentence and paragraph patterns | 11. improving proofreading skills   |
| 6. improving unity and coherence              | 12. improving writing skills for English as a<br>Second Language students |

Some of Our Other Purposes . . .

1. To provide a pleasant, supervised environment for students writing outside the classroom or in conjunction with the classroom. The environment includes competent professional assistance as well as resource and reference materials.
2. To provide a place for teacher certification students to observe supervised individual instruction first-hand, in accordance with clinical experience requirements.
3. To provide an opportunity for graduate assistants to accumulate practical, supervised teaching experience.
4. To provide regular workshops for graduate assistants on such issues as tutoring problems, discussing tutoring methods and materials, and developing theoretical, practical, and ethical instructional base for future teaching experience.
5. To provide outreach programs in the form of workshops, presentations, the Grammar Hotline,  
and  
To provide diagnostic analysis and instruction to students preparing to take or retake the Writing submit an essay. Some instructors have set internal class deadlines that supersede the previous rule; see your instructor for a specific class deadline.

C. From Morrow, Nancy.

“The Role of Reading in the Composition Classroom.” *JAC* 17.3

1. **Theories of Reading for the Writing Classroom:**

- a) “Our students need to understand that as readers they are always actively constituting meaning, not just receiving information.” See reader response theorists like Rosenblatt.
- b) “Our students should recognize that their expectations of a text often shape their responses to it. Audience-oriented explanations of the reading process remind us that readers know and believe what they have been told about texts determine in large part how they respond to a text.” Here we as instructors need to think about how we “frame” readings.
- c) “As teachers we must decide why we want students to read a particular text, and we must communicate that purpose explicitly.” This doesn’t mean that we can’t ask students to read in multiple ways, or to read different texts for different purposes.
- d) “At the same time, we can hardly define reading as an act vested solely in the reader and expect our student writers to find that useful to them in producing texts. . . . Doug Brent tackles this problem in *Reading as Rhetorical Invention*. By adding to the audience-oriented definitions of reading an awareness of the rhetorical context in which reading takes place we can see that, in Brent’s words, ‘the reading process is a delicate balance between the sources of constructive freedom and forces that seek to constrain meaning’(44).”
- e) “Reading and writing are, quite simply, different, albeit complementary, ways of knowing the world. . . . As we read we must be able to assess bias, to articulate opposing viewpoints, to evaluate strengths and weaknesses, and to make judgments about texts. We want to recognize when conventions are followed and when they are subverted.”

- f) “We must explore precisely *how* we ask students to respond to texts.

## 2. Ways of Reading (or at least why we ask students to read).

- a) **Reading to build intellectual repertoire.** “We want to use reading and response to reading to make students active participants in a larger conversation.”
- b) **Reading for ambiguity.** “Reading and responding to drafts as readers constructing meaning, not as editors spotting errors, is a process that forces students to see chaos in a text not as merely a ‘problem’ to be corrected, but as possibilities to be opened up.”
- c) **Reading for the unexpected** (from Donald Murray). “By showing students texts that identify and respond to readers’ expectations in various ways—including texts that deliberately subvert readers’ expectations—we open them to new possibilities about how to read and write.”
- d) **Reading for the play of language.** “Using texts representing different genres and styles may help us illustrate differences in diction and word choice that characterize different authors’ approaches to similar problems.”
- e) **Reading for strategies of persuasion.** Gerald Graff claims, “Relation to a community made the intimacy of literary experience possible” (43).
- f) **Reading for genre conventions.** “By emphasizing genre conventions, we can teach students how to identify characteristics of discourse in distinct communities. In freshman-level courses questions as simple as the differences between newspaper articles and scholarly essays can introduce students to the concept and uses of genre conventions.”

## 3. “Reading” Experience: Final Thoughts

The engaged critical relationship that we want students to cultivate with written texts might be encouraged through the use of other kinds of texts: photographs, films, music, oral history. The goal here is to help students understand response as a transactional and dialectical relationship between ‘text’ and other. Observing and reflecting on experiences may even provide useful models or metaphors for critical reading. Asking students to observe and take notes about a place or event and then respond to that text, or asking them to freewrite about some personal experience and respond to that text helps them to move from summary to analysis and to negotiate the varying roles that readers and writers must adopt in different situations. Reading and writing thus become reciprocal processes.

Identifying our own emphases and goals in particular kinds of writing courses will help us to explain the reading experience and to choose texts that illustrate experience. . . . Critical readers—the kind of readers we would like our students to become—are those who know how to engage a text, any text, in conversation: to ask appropriate questions.”

## D. Glossary Acronyms

**ADA** – Americans with Disabilities Act

**ATAC** – Academic Technology Advisory Committee

**ATISS** – Academic Technology Instructional Support Subcommittee

**CATS** – Center for Academic Technology Support

**CPU** – Central Processing Unit – The CPU executes machine instructions in order to run computer programs. CPU “speed” is typically measured in MHz or GHz. Common manufacturers of CPU’s

include: Intel, AMD, and Motorola. The newest computers today have a processing speed measured in GHz.

**DEN** – Daily Eastern News

**EWP** – Electronic Writing Portfolio

**FERPA** – Family Educational Rights and Privacy Act of 1974

**FTP** – File Transfer Protocol – this protocol is used to transfer files from a remote computer to a local computer or vice versa. FTP is used to upload or download web pages to or from a web server.

**GIF** – Graphic Interchange Format – this is a file format that is typically used to display drawings and artwork on the web.

**ITC** – Instructional Technology Center

**ITS** – Information Technology Services

**ISS** – Instructional Support Specialists

**LAN** – Local Area Network – A LAN is a group of two or more computers that are connected together in order to share information, connect to the Internet, or share peripheral devices in a limited geographical area (usually the same building).

**PAWS** – Panther Access to Web Services

**RSO** – Registered Student Organization

**SACIS** – Sexual Assault Counseling and Information Service

**SPIN** – Student Panther Information Network

**WAC** – Writing Across the Curriculum

**WRC** – Women’s Resource Center

## **E. Link to CARE (Composition, Assignment, and Resources Exchange)**

<http://cats.eiu.edu/compexchange/compexchangelogin.cfm>

username: first part of your email (e.g. cfrlm)

password: compae